

# DOWN BEAT

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## Avakian Critics Will Find Him Not So Meek

By CHARLIE EMGE

Los Angeles—A certain "critic" who has been tossing verbal mud at George Avakian in an effort to make a personal quarrel over their differences as to who's hot and who isn't is drawing hearty laughs from those who know how embarrassing it might be for this fragile pen wielder if the ordinarily good natured Avakian comes back from the Pacific isles in bad humor with him.

From the amount of copy Avakian has been turning out during his stay in the Philippines many people have assumed that he was fighting the war with a typewriter. But such has not been the case.

At the risk of incurring George's displeasure I have decided to tell the story of how M/Sgt. Avakian became Lieutenant Avakian during the final mop up on Mindanao.

### Story From Friend

The story came from a friend who happened to be stationed near George, but later I also got a request from George not to retell it. He didn't want his family to know he was quite busy killing Japs, realizing that they would see only too clearly the possibility of the situation going into reverse.

The particular incident that earned Avakian his promotion occurred late one afternoon as a combat patrol, of which he was second in command, prepared to dig in for the night. George went off into a little ravine to be alone and found four Japs—only they found him first. The hidden Japs opened fire from about fifty yards. They missed—and George, spotting their position from the firing, let them have it with his carbine.

He is officially credited with getting three of them but he thinks he only got two and that the third was killed by others when support reached him.

### Strangles Jap to Death

Meantime the fourth Jap, who apparently had no rifle, had crawled around behind him. Just as George fired the last shot in the clip and was about to re-load this one suddenly tore out at him with a knife. Using his carbine as a club, George knocked the knife out of the Jap's hand, closed with him and strangled him to death.

George's only injuries were burns on the hands from the hot barrel of his carbine and bites on the arm where the Jap's teeth reached him.

ica trickster, out of the Frankie Masters band, because he missed the first show at the Oriental in Chicago. Four other sidemen have left or are on notice. . . . Butch Stone will leave Les Brown the first of the year to build a band.

Jimmie Lunceford's date at the Apollo in Harlem was pushed back to October 12, with Charlie Barnet playing the week of October 5 before heading west. . . . Dave Stuart advises that he is the sole owner of the Jazz Man record label. . . . Peggy Mann will not replace Joan Edwards on the Hit Parade, but was engaged as standby in event of illness on the part of Joan, who rounds out five years on the show in November.

## Safranski Stays With Kenton; Matthews In

New York—Eddie Safranski, bass, who was expected to return to the Hal McIntyre band upon its return from overseas will remain with Stan Kenton. Dave Matthews, tenorman, returned to Kenton's band during its last week at the Pennsylvania Hotel here.



George Avakian

## Eldridge Out of Artie Shaw Ork

Los Angeles—Roy Eldridge suddenly left the Artie Shaw band without notice as they opened at the new Meadowbrook. All contractual commitments and usual notice apparently were waived by both Shaw and Eldridge. Ray Linn, last with Woody Herman, replaced.

Shaw is playing four nights per week at the spot, with Paul Martin's large band featured earlier in the week, his small combo, featuring clarinetist Mahlon Clark, alternating with the Shaw crew. Clarke's wife, Imogene Lynn, continues to sing with Shaw.

## Bob Crosby Assigned On Armed Forces Show

Los Angeles—Lt. Bob Crosby, has been assigned to the Armed Forces Radio Service unit here. Regular spot will be that of emcee on AFRShow "Swingtime." At present he's on tour with war bond campaign unit.

## Woody's Ainer

Woody Herman and his orchestra, regarded by many as the finest of any band in the land, now have their own sponsored radio program. The show is unique in that it gives a full half hour of Herman and Herman music (see editorial, page 10).

You can dig it Saturday nights at 8 p.m., Eastern Time, via the American Broadcasting Company network.

## 'Beat' Adds Vets to Staff

Chicago—Two returned veterans have been added to the editorial staff on *Down Beat*. In New York the spot vacated by Frank Stacy has been filled by Jess Benton, who served 4½ years in the army. Benton was feature columnist for five years on the Bridgeport (Conn.) *Herald*, ghosted for Jimmie Fidler in Hollywood for a spell, and was staff writer for Fawcett Publications for four years.

Evelyn Ehrlich, a veteran of the Chicago *Beat* staff and recently Chicago editor, has been transferred to the New York office as reporter and feature writer.

John M. Doran, recently discharged from the navy, has joined the *Beat* staff in Chicago. In civilian life he was connected with various fields of show business, played in stock and in several Broadway shows, danced as a member of the Chatterbox Trio, and for several years managed and produced revues at the Town and Country club in Minneapolis.

## McKinley Unit Back On Radio Show

New York—The Army Air Forces Overseas orchestra, which gave 1400 performances and 525 radio shows during its 14 months in Europe, has returned to the NBC-AAF program, *I Sustain the Wings*. Entire musical program is produced and acted by the unit, formerly commanded by Major Glenn Miller.

Drummer Ray McKinley has been awarded the Bronze Star Medal for his performance of duty with the unit. The citation reads, in part: "T/Sgt. McKinley performed his duties in such a wholly professional and exemplary manner as to gain the admiration and complete cooperation of the members of his organization. His able and talented leadership contributed notably to the quality of the programs given for the Allied Expeditionary Force and reflected high credit on the United States Army."

McKinley at present stationed in New York, will resume as bandleader on his separation from the service.

## Bing to Retire For Few Months

Los Angeles—Weeks of conjecture over whether Bing Crosby would return to the air this fall ended as his brother Larry revealed that Bing had entered a hospital in Santa Monica for treatment for gallstones.

It was announced that the Old Groaner, has cancelled all work for the balance of 1945 because of his health. Bing, after he leaves the hospital, will go to his ranch in Nevada, for a long rest.

## Sidemen Leave Gene Krupa Ork

New York—Gene Krupa opened at the Capitol theater here minus altoman Johnny Bothwell and trombonist Tommy Pederson. Bothwell is organizing a combo, preparatory to forming a large band, and will open shortly on 52nd Street, probably at the Three Deuces. Pederson, who is also readying plans for a large band, will record for Victor. Harry Terrill, alto, and Dick Taylor, trombone, replaced in Krupa's band.

## AFM Pulls Two Off Air In Fight With Stations

New York—Mystery behind action of Jimmy Petrillo and the AFM in the sudden and unheralded yanking of Artie Shaw's band off a recent Fifth Bandwagon broadcast with less than a day's notice, followed by the more recent pulling of the Percy Faith ork off the Carnation airer, clears somewhat with the report of contract negotiations between the AFM and two NBC stations. The Petrillo campaign to force compliance with his demands was to take musicians off top music shows suddenly.

The union is demanding of one station, WSMB, New Orleans, a percentage of station's gross receipts or the equiv in musicians' salaries. Network points out that neither WSMB or the other station involved, WAPQ, Chattanooga, is owned or operated by them, but are merely contractual outlets and there is no conflict between network or sponsors and the AFM.

Conjecture as to how the union would settle the Shaw band's salaries lost as a result of not appearing on the Bandwagon show was ended with the union adjusting the situation by giving the band an early October broadcast on the same show.

The yanking of the two orchestras was evidently accomplished without any prior explanation or warning by Petrillo. The Shaw spot was filled with music supplied by an all-vocal group.

## Kitty Kallen to Leave James

Los Angeles—Vocalist Kitty Kallen, Harry James feature, will cut from the band shortly to work as a solo attraction. Series of eastern dates are reported ready for the singer.

## Lee Castle Cleans House, Delmar Joins

New York—Lee Castle has cleaned house again. Arriving in New York with a Musicraft recording date coming up, the bandleader disbanded completely and engaged Andy Delmar, ace baritone saxist, as contractor and road manager. Delmar, who did a recent hitch with Raymond Scott, has temporarily shelved plans for forming his own crew.

## Fran Warren Takes Barnet Vocal Spot

New York—Fran Warren left Randy Brooks to take over vocal chores in the Charlie Barnet band when Kay Starr resumed as a single, with Lillian Lane replacing with Randy Brooks. Brooks closes at Meadowbrook late this month, plays a few one nighters and then takes a short vacation before returning to Roseland.

## Pied Piper Marries

Los Angeles—Hal Hopper of the Pied Pipers singing group was married here recently to movie dancer Marie Cotton.

## Ray Bauduc On The Cover

Drummer Ray Bauduc, once a mainstay of the famous Bob Crosby band and more recently of the army, smiles happily over his drums at the sound of his new swing band. Ray, for a long time the leading two-beat drummer, now has a band that makes with both two-beat and four-beat jive. Story concerning the band, and Messrs. Bauduc and Gil Rodin, Ray's long-time sidekick, will be found on page 2.

STRICTLY  
AD LIB  
by THE SQUARE

Sgt. Eddie Ronan, who was known as Eddie Beaumonte when he was on the *Down Beat* staff in Chicago was aboard the first B-24 to set wheels on Jap soil at Atsugi airstrip on August 30. . . . Eric Maunsbach, now working on a portrait of Cab Calloway, also will paint Duke Ellington, Lena Horne, Joe Louis and other prominent Negroes. . . . After their New Yorker stint, which starts October 22, Johnny Long will take his band to the South Pacific for six or eight months.

All 700 members of the Music Publishing Contact Employees union are working, according to Johnny O'Connor, president, who recently distributed paid up life insurance policies of \$1,000 each to the boys, bought from union funds. . . . When Bess Myerson, *Miss America*, stands up to play the flute, the instrument is five feet ten inches from the floor, which sets some kind of altitude record for feminine flautists.

Count Basie will return to the Blue Room at the Lincoln in New York for eight weeks shortly after New Year's. . . . When Ray Pearl closed a recent two week stand at the Blue Moon in Wichita, vocalist Gloria Lynn was hospitalized as the result of an overdose of sleeping tablets. . . . Signature Records have signed Trummie Young and Betty Roche and are after Harry Cool.

Four hundred aspiring vocalists showed up for Tommy Dorsey at the 400 Restaurant in Gotham. Finalists were reduced to 27, who will be auditioned in groups of 9 until the TD chirp is selected. . . . When the Eddie Condon concert tour begins, Washington and Baltimore will not be scheduled, since available spots there bar mixed groups. . . . Jimmy Zito, Les Brown trumpet star, and movie star June Haver are nearing the preacher.

Don LaMond replaced Davey Tough on the tubs for the Woody Herman Herd. . . . Paul Henry, who is a double for Kay Kyser, helped write the song, *Wear A Feather In Your Hat*, being used in the Community and War Fund campaign. . . . Betty Barclay and Susan Allen replace Nancy Norman and Sally Stewart in the Sammy Kaye songs department.

Failure of Brazil to grant air clearance is holding up proposed jump of the Louis Jordan band to Buenos Aires by plane. . . . Bill Culley, tramist, left the Gene Krupa ork, ditto another tram, Buddy Morrow, from Jimmy Dorsey to organize his own crew. . . . Tony Pastor follows Randy Brooks into the Meadowbrook at Cedar Grove, N. J., on October 26 for two weeks.

Andrea Lord will sing with Cal Gifford for his first engagement at the Savoy Plaza in Gotham. . . . Frank Cook, guitarist and harmon-

## BLUE NOTES

By ROD REED

Announcers who interrupt the best part of a record with their palaver will henceforth be known as disc jerkeys.

Night clubs will help celebrate Bible week by attaching scripture quotations to menus. Most popular probably will be, "Take a little wine for thy stomach's sake."

Woody Herman's being sponsored by a hair tonic. Many of the older generation think he's the ideal choice—they've always regarded his hot stuff as hair-raising.

Evie Ehrlich reports, Icky Vicki thinks Krupa is a form of whooping cough.

A part of 52nd street is being razed by housewreckers. And much of the rest is brought down by lack of new talent.



# Ray Bauduc Has Young Crew With New Ideas

By ROD REED

New York—Two beat or not two-beat—that was the question. Ray Bauduc and Gil Rodin gave the matter serious Shakespearean thought before they formed their new band. Dixieland had given them a lot of fame and a lot of money

when they were shareholders in the Bob Crosby crew. And as Bauduc furnished the beat that sent the old Crosby band, Rodin was the steam drill behind the scenes in both musical and business arrangements.

To take up where they had left off on entering the army might be a sure, safe road to success. But they finally decided against it.

"We wanted a young band, a fresh band," Rodin points out. "We wanted kids who would work together and become a solidly moulded unit, playing in a new style and with new ideas. We didn't like the idea of trying to go back over old trails."

"Besides," Bauduc interjects, "a band is no good if half the men feel Dixieland and the other half want four-beat or modern or whatever you call it. They've got to all feel the same or you've got hash. I liked Dixieland—still do. I think we had a fine setup with Bob Crosby. Man, do you remember when we had Yank Lawson, Billy Butterfield and Charley Spivak all in the trumpet section at once? Wonderful!"

## Has Some Fine Kids

"But we've got something here, too," says Rodin, referring to the Bauduc band. "When Butterfield joined the Crosby crew he was just a youngster and practically unknown. We've got some kids here who are going to be just as big as Butterfield and Spivak and Lawson and Eddie Miller and the rest. You'll see."

He's probably right—Rodin has a way of being right. One recording company executive recently called him "the smartest man in the business" and there are plenty of others who would agree. Tenorman Rodin seems always to have had a hand in the business management of the bands he's played with, going back to his days with Ben Pollack. It was he who was commissioned by Pollack in 1925 to look up a young clarinet player and sign him for the Pollack band. The guy he

signed was Benny Goodman.

## Rodin Again In Background

Now, with Bauduc, he does as he has always done, remaining in the background, playing second tenor in the section, virtually unknown to the public but a real power behind the throne. Bauduc, the smiling showman, complements stern-visaged Rodin very satisfactorily. Ray does as many flash drum solos as the traffic will bear and spends the rest of the time leading, mugging and cavorting as is expected of maestri nowadays.

"M'gosh, they want you to turn cartwheels," he pants on coming off the stand. But you get the idea that he would be happy to turn cartwheels if he thought it would benefit his band.

A little over six months old, the orchestra seems definitely going places. It isn't yet the finished unit that a taskmaster like Rodin would demand, but it does exciting things.

## Personnel of Band

Press time personnel included George Nowlan, Johnny Plonsky, Curly Broyles and Paul Montgomery, trumpets; Bill Harrison, Danny Pooley and Steve Strohman, trombones; Bill Aynesworth, Bill Kribs, Joe Lenza, Joe Reisman and Rodin, saxes; Hal Deam, piano; Ward Erwin, bass, and Dwight Travis, drums. Johnny Allen, formerly with Hal McIntyre, sings, and Broyles tears off a jump vocal now and again.

Arranger Tommy Todd did most of the book for the Bauduc band, giving some especially interesting treatment to "Swonderful" and "Blue Skies." Billy May, Walker Fuller and Justin Stone also have contributed outstanding arrangements.

"I wanted to get Bob Haggart to come with us," says Ray, "but he's just getting a toehold in radio and he's bought a house and doesn't want to go out with a band right now. Hope to get him at least to do some writing for us. I also was after Irving Fazola but Faz is making money down in New Orleans and he's happy. He gets homesick whenever he's up north. He's got to be where there's Gumbo handy."

## Liza Morrow Is Benny's Thrush

New York—After a series of free lance recording sessions with Benny Goodman, Liza Morrow jumped her vocal spot on *Gloom Dodgers* to tie in with Goodman (now on the road) as canary.

Incidentally, Liza is being press-agented as the "Girl with the Low-Cut Voice"—a designation which calls attention to a couple of things, but hardly to the fact that she really *can* sing.

## Kenton Crew



New York—Definite hit at the Hotel Pennsylvania was blonde songstress June Christy, Stan Kenton's vocal find. Miss Christy sings as well as she looks, too. Caught in a rehearsal were maestro Kenton and four members of the sax section, Boots Mussulli, Bob Cooper, Al Anthony and Bob Gioga. Sitting in the background is Gabe, Kenton major domo.

## New Ray Bauduc Band Caught in Broadcast



New York—Caught by the Down Beat camera on their recent Meadowbrook date was the new and promising Ray Bauduc band. Sections shown are

saxes and trumpets, with the top pic of the full band. Vocalizing is Johnny Allen, since departed, and behind him is the Barries, gal vocal trio.

## Ten Years Ago This Month

October, 1935

IN CHICAGO the new Casino Room of the Congress Hotel (cost \$80,000) opened with Casa Loma and Connie Boswell . . . Jan Garber's vocalist, Lee Bennett, was trying out his new band . . . Roy Eldridge opened at the 3 Deuces with "Truck" Parnham on bass, Teddy Cole on piano, Johnny Collins on guitar and Zutty Singleton on drums . . . The piano in Horace Heidt's orchestra was replaced by a new electrical instrument called the clavier which had possibilities of "revolutionizing band business" . . . Ropes held back overflow at the Palmer House where Little Jack Little was going big.

IN NEW YORK George Olsen revealed plans to invest \$100,000 in partnership with Joe Moss for the erection of an ultra sophisticated nite spot on the site of the old Criterion theatre in Times Square. Spot was to import foreign talent . . . Spud Murphy signed with Robbins Music . . . Stuff Smith was held for another six months at the Onyx.

IN OTHER PLACES Rachmaninoff recorded for Victor . . . Bobby Hackett's new band was struggling along . . . Dot Lamour was making her first movie . . . Helen O'Connell was singing with Austin Wylie in Cincinnati . . . No. 1 on the Hit Parade was *Sing, Baby, Sing* . . . and everyone was talking about a straw and a fish bowl. In other words, Shep Fields and his "Rippling Rhythm."



George Jessel took Lena Horne to a swank niter, only to be stopped at the door and asked "Have you a reservation?" Jessel said "Yes" but the waiter scampered to get morale support from the maitre 'd hotel, who asked the same question. After much hemming and hawing around they discreetly asked, "Who made the reservation for you?" And Jessel quietly smirked: "Abe Lincoln."

The red pusses belonged to the waiter and the maitre.

## Waring Nostalgia Ribs Former Air Sponsors

New York—Fred Waring, for whom NBC is still desperately attempting to land a sponsor, didn't do much to help the cause along at his broadcast the other morning. Waring held forth at some length on the w.k. clashes between artists' tastes and those of prospective sponsors' in-laws.

On the day in question the Waring gang broadcast a happy birthday program of nostalgia to the bed-ridden Poley McClintock, one of the Waring originals, by recalling the varied Waring themes of two-decades-plus—*Sleep, While a Cigarette Was Burning, Breeding Along, Brahms' Lullaby*, etc.

"Remember, Poley," Fred recalled, "when a sponsor agreed to buy the band but insisted that we have a comedian? We auditioned with two fellows who've since done pretty handy for themselves, but who didn't please the sponsor. One was Bob Hope. The other was Jack Benny."

Waring also remembered another time when he had a different sponsor practically in the burlap, but the would-be bank-roller's mother-in-law inxayed the ealday. She objected, she said, to the way the Pennsylvanians played the "second bar of the fifth number" during the audition. It just so happened it was her favorite tune.

The show wasn't all nostalgia, though. Among the varied versions of *Sleep*, was a new socko arrangement with the brass predominating.

## Eddy Howard Fronts New Ork

Los Angeles—Eddy Howard, who dissolved his band over a year ago to head a studio ork on the Billie Burke-Raleigh airshow, will return to the dance field this month, taking over a crew now being organized for him in Chicago by his arrangers, Hill Radtke and Buddy Baer.

The band will be made up almost entirely of former members of the Howard band who have recently been released from military service. Band will open at the Aragon in Chicago, Howard's old stand, latter part of this year. MCA is handling.

## Ruth Gaylor Leaves

New York—Ruth Gaylor, vocalist with Hal McIntyre for two years, left the crew when it departed for its midwest tour (12) and McIntyre at press time was still undecided as to her successor. Gaylor stayed here to await return of her husband, Capt. Fred Dick of the Army Medical Corps, away sixteen months.

## Ben Selvin Sues Oberstein For 75G

New York—Alleging the sum of \$75,000 was due him as commission for helping to arrange the deal whereby Hit records was sold to Majestic, Ben Selvin has filed suit in Supreme Court against Eli Oberstein, head of RCA-Victor's artists and repertoire. Selvin now heads Majestic's artists and repertoire.

Selvin points to an oral deal he says he had with Oberstein, in which the latter laid down certain stipulations the fulfillment of which would entitle Selvin to the sum he demands. Selvin claims he was key man in the \$500,000 transaction. Pre-trial examination got under way Oct. 7.

## While A Cig—



New York—Guitarist, maestro, nitery impresario, radio star Eddie Condon (have we forgotten anything, please?) takes a light from Pete Pesci, owner of Julius' and new treasurer of the Condon concerts as they confer on plans. Eddie, whose Club Condon is still due to open shortly, has several concerts planned for the forthcoming season.

# Leaders Disagree On Value of Strings

By JESS BENTON

New York—How do you like your dance bands, with violins, and cellos, and violas—or, like a vocalist's evening gown, with no strings attached? Do strings belong in a dance band—or should they stick to the Philharmonic?

Ask 19 or 20 different leaders, as *Down Beat* did, and you're likely to wind up with 19 or 20 different answers. They have their reasons, of course. Those who employ strings generally are of the firm belief that they are necessary to round out a good band. Those who do not, believe the same effect can be achieved through other means—the use of reeds, for example.

In some cases of bands which have dropped strings, there is also indicated a faint reluctance on the part of the leader to blow so much coin of the realm—they like the effect, but are not sufficiently in love with it to carry the nut.

## Not Good Business

"Music," they say, "is a business. And if you increase the overhead without adding to the box office, it just isn't good business."

Disregarding momentarily the pecuniary angle, there are other and practical reasons for the trend to use strings for special occasions—broadcasts, recordings, etc. There's the simple matter of amplification. It's very frequently difficult to hear strings on a dance floor, but in a recording or broadcast studio it's a small matter to set up a mike or mikes at strategic spots.

Notwithstanding all of which, some of the profession's most respected names are happy to go on record in favor of the fiddles. Tommy Dorsey, for example, takes the steer right by the antlers:

"I believe strings are necessary to round out a good band," he told *Down Beat*, "and when I go out on the road they'll definitely be back with me. I was forced to drop them for my present engagement, to ease the budget strain, but am still using them on my broadcast."

And on the other hand, you have Sammy Kaye. "I never use strings," Kaye said. "By experiment I have discovered that I can obtain the results most de-

sirable for our particular arrangements without them—except, of course, the bass and electric guitar. However," he added, not at all apologetically, "I have a great regard for strings and enjoy concert music featuring string instruments."

## Won't Spoil Jazz

Harry James goes the other

way. But definitely.

"As far as fiddles go," he snorted, "what's wrong with them? It's foolish to say that strings will spoil the jazz quality of a band. They're used chiefly to heighten ballads and they do that tremendously. The way I see it, by doubling my strings as I did recently, I'm giving the customers twice as much for their money."

In case anyone is starting to be convinced you *have* to have strings, leave that lay for a minute and listen to George Paxton:

"I dropped my strings last February. The call for them in a dance band is more or less limited—they're a factor which provides a burden of additional overhead which can be overcome by the use of oboes and flutes. I think beautiful color and depth source can be achieved with strings, but for a modern dance band you can get the same effect by using reeds."

There should be a little space along about here for Richard

Himber, who has always had

strings and plans to keep them. "I like the softness of strings to offset and supplement the brass. You can almost compare a band to a steak dinner—the steak alone wouldn't make it complete, there must be an appetizer and dessert to round it out. That's the strings. Variety makes life and music, and music is what the name implies—you can't get the same melodious effect by horns alone."

## No Box Office Appeal

Gene Krupa disagrees.

"I dropped the strings five months ago," he said. "The strings only increased the overhead of the band while doing nothing for the box office receipts—the same number of people came." In the case of Krupa, he probably felt that his drums were the major draw and the strings weren't necessary.

This could probably go on forever. Russ Morgan uses strings, Jerry Wald doesn't. Artie Shaw,

who started strings in swing bands, has dropped them. Bobby Sherwood, whose first band had strings and who wrote the very wonderful string arrangement of *April in Paris* (which Artie Shaw recorded) has dropped them.

Count Basie, one of the jumpiest of all bands, made some records using a string section. He liked the effect, but doesn't plan to use them for ballrooms. Lionel Hampton added strings for his concert in Carnegie Hall.

Duke Ellington, you might say, straddles the question. He uses a string—Ray Nance doubling trumpet and fiddle.

Will you see what the boys in the back room will have?

## Local 47 Ups Scale

Los Angeles—Local 47 has given notice that sidemen and leader scales in A, B, C spots will be increased at least 10 to 20 percent as of October 1.

# DRUMMERS! DO YOU KNOW THE ANSWERS?



Q. WHO INVENTED THE VIBRAPHONE, AND WHEN?

Q. WHO MADE AND PATENTED THE FIRST FOLDING SNARE DRUM STAND? WHEN?

Q. WHO FIRST MADE DRUMS WITH SELF-ALIGNING RODS? BASS DRUMS WITH CENTER SUPPORT?

Q. WHEN AND BY WHOM WAS THE FIRST ONE-PIECE TYMPANI BOWL MADE?

Q. WHO WAS PRINCIPAL DRUMMER OF THE CHICAGO SYMPHONY ORCHESTRA FOR 32 YEARS?

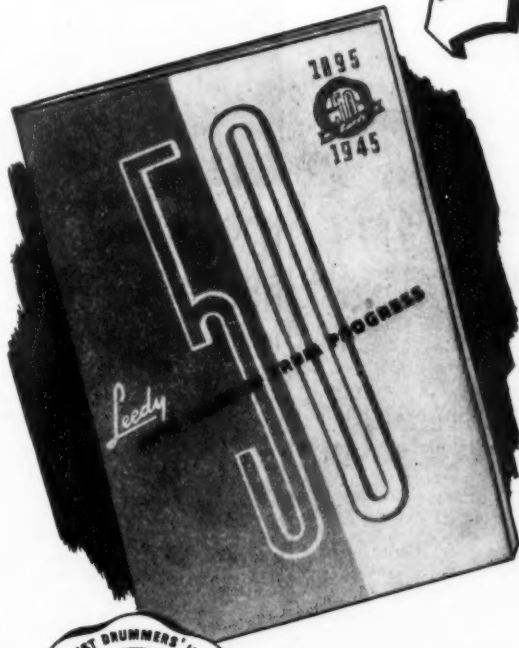
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## SITTIN' IN



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# Chi's Randolph St. Has No Shortage of Combos

By DON HAYNES

Chicago—The Windy City's Randolph street—the Gay White Way, 52nd st. or what have you of the mid-west—takes a back seat to New York's famous Apple only in the absence of top-name jazz stars, certainly not in the quantity of hot combos. For there is no shortage of brightly lit clubs and happily lit drinkers as there is definitely no lack of hot units contributing currently to the general confusion of the street.

Combos come and go along Randolph. Big names come and go, too—right now they've all gone, perhaps to greener pastures financially. But there is still swing music of worth to be heard—just search it out, try and find a vacant stool and load up on liquid. Bartenders are most helpful about the latter.

## Wiggins & Tay Voe

Emerging recently as one of the better environments of swing has been the Brass Rail. Eddie Wiggins' five piece returned earlier this month while Tay Voe's promising new six-piece combo opened a few days ago. Either outfit will compare favorably with other Loop bands and you can take your swing hot (Wiggins style) or subtle (Tay Voe style).

The Band Box currently boasts

of Jess Stacy's new band and chantress Lee Wiley. They can boast of the name, though not particularly of the band. A ten-week booking will undoubtedly find Jess' crew dishing out better music.

## Red Saunders At Garrick

Leading the parade, and it's just that, at the Garrick bar and the Downbeat room is Red Saunders' fine six-piece crew, with Red on great drums. Walter Fuller has the other outfit downstairs while at least a couple small groups blast at patrons upstairs.

Barrett Deems was to leave the Hotel Sherman's Dome. New group, not set at this writing, will move onto the stand in mid-October. Tay Voe's old spot at the Hollywood was also to be filled.

## Preview Feature

The Preview features one of the few chicks in the biz who plays a musically accented. Alice Hall does just that. The

Riviera winds up the swing-happy bars along the street, hasn't had anything of note there lately.

Quality, not quantity, of music along the street hasn't been too high during recent war months. Too many kids blowing out their brains and little else. Dough has been good but the return of musicians out of uniform should make for better combos—and more of them working for scale, or close to it. Perhaps later names, such as former street attractions—Norvo, Eldridge, Trummie Young, Joe Marsala, will return to hypo interest of the casual street-goer in swing music.

## Cool Adds Brass

Chicago—Harry Cool, who has definitely not been living up to his name with the big biz he's pulled into the Blackhawk here, takes another step away from his original society-styled ork with the dropping of strings and addition of extra brass. Unit now has six brass, five sax and rhythm. Band continues in spot until late December, may then go into New York's Hotel Commodore.

## Morgan Delayed

New York—Russ Morgan's opening at the Strand theater here last month was delayed one day when his plane was grounded in Des Moines enroute to New York. Tommy Reynolds rehearsed a band all night to pinch hit for Morgan in the opening.

## Busy Breese



Chicago—Lou Breese, maestro of NBC's World Parade programs and director of the Chicago theater ork, spends a great percentage of his time opening doors. What with rehearsals, conferences and actual shows, both on the air and on the stage, Lou is never in one spot for more than a few minutes.

## Omaha Dates Prove Good Biz

Omaha—Jimmy Dorsey, with Omaha's own Marvie Wright at the 88-keys, was here for a one-nighter and stood 'em on their heads with a crowd close to the all-time record. Despite cold, rainy weather, Charlie Spivak came close to the JD biz mark Sunday, September 30. Thrush Irene O'Day not with band.

Paul Moorehead back at the Hotel Paxton after a southern hiatus and pleasing the crowds. Omaha seeing an unprecedented cocktail bar boom with 4 or 5 new spots just opened or ready. None major enough for name bands yet.

—Art Oleson

## CHICAGO BAND BRIEFS

Show spots in town find some excellent bands around—Les Brown continues at the College Inn of the Hotel Sherman (until Oct. 19 when Louis Prima moves in). Earl "Fatha" Hines at the El Grotto of the Pershing hotel, Harry Cool at the Blackhawk and Johnny Long at the Edgewater Beach.

Brown has a good, brilliant sounding band, but one that fails to come up to the standard in show bands set by Lionel Hampton. Only Butch Stone saves the current College Inn show, hampered by the appearance of Joe Sullivan and Meade Lux Lewis, from laying a nice, round egg.

Earl Hines has been doing great business in his fine south side spot since his opening there Sept. 21. Musical feature there is the first show, a musical production of Show Boat, featuring the band. Hines' present band is even better than the fine outfit he had at the El Grotto earlier this year.

Harry Cool continues his long and successful run at the Blackhawk and is providing the spot's patrons with some surprisingly good music. Only the previously mentioned Brown and Hines can boast of better musical units.

Milt Herk's trio opened the Glass Hat of the Congress hotel. . . . Clyde McCoy continues indefinitely at the Stevens. . . . Florian La Bach has returned to the La Salle hotel.

Dallas Bartley's wonderful little combo closes later this month at Joe's DeLuxe club, out southside way. Bartley, who is following his ex-boss Louis Jordan's footsteps, heads for some lucrative west coast engagements. . . . Bitsie Mullins brought himself and his fine trumpet back to town for a vacation on leave from the Charlie Spivak band. . . . Hank Shanks, fine pianist formerly with Eddie Wiggins, joined Henry Busse. . . . Jimmy Dorsey exhibited a better band on his Oriental theater date than the sad crew recently here at the Sherman.

Jess Stacy's debut at the Band Box was something of a bringdown to most jazz fans, though the trouble wasn't entirely that of the famous 88er. Jess had a broken bone in his right hand, making it necessary for the capable Floyd Bean to sub, while Lee Wiley, vocal feature of the band, was suffering from a bad case of laryngitis, making singing an almost impossible task. Band is far from exceptional, though it does exhibit possibilities of rounding into a good unit once personnel is set and better arrangements are available.

Recommended for listening—Eddie Wiggins and Tay Voe at the Brass Rail; Max Miller at Elmer's; Alice Hall at the Preview; Red Saunders at the Downbeat room; Billy Samuels at the Tailspin; Mel Henke at Helsing's and Rozelle Gayle at the Normandy.

—don

## Welk at St. Francis

San Francisco—Lawrence Welk has received a second indefinite holdover at the St. Francis hotel here. Band is well into their second month here.



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## Notes BETWEEN THE Notes

By Mike Levin

We have arrived at four categories of music: Grey, that which requires repeated listening and appeals because of form and style. . . . Dance, simply that. . . . Vocal, expression of ideas set to words. . . . Mood, the use of music solely to create emotions, without rational appeal.

With the four divisions we have made of music, an effort to show that music may appear all one group to one set of listeners and all another group to a different set, and the observation that most music consists of some part of each of the divisions, we can now get on to trying to see why some music is called "good" and some "bad".

First, you know that setting up standards like this involves actually the whole history of esthetics and values—which we certainly do not want to mess with here.

We can, however, swipe a few things from the savants and see how they apply to Messrs. Goodman, Armstrong, Rappalo and company. First, throughout the history of ideas and art, we seem to tend to prefer simplicity. For example, it is possible to describe the earth moving around the sun. It is equally possible to describe the sun and stars moving around the earth. We chose one because it was the simpler of the two theories.

Thus, throughout the history of thought, most people tend to choose the simpler of two explanations or statements; probably because it is easier, and we are all mentally lazy. At any rate that is fact, and I am using it here. And citers of Louis XIV furniture and Gothic architecture will remember we are taking long-run trends, not periods.

Okay—so it seems that simplicity of expression is something useful to have around. Not always understood; there are times when a cake looks a lot better and gets eaten faster when there is icing on it. But, also, you can get sick of it if it's too sweet or used too much—which leads to the end statement as to why simplicity is necessary—too much of anything ornate ends by dulling the senses—be it women's hats, cake, or music.

Now to another rule which seems necessary: most of the time good music must have more than just one of our four groups present—exceptions, yes—but most of the time the rule will hold true.

For example, a band which relies on nothing but power to create Mood music for itself sooner or later is going to get hellishly boring; while, on the other hand, a woodwind quartet playing some of Stravinsky's tricky Grey-style music gets tedious if played over a long stretch. The human psychology of appreciation is such that it likes its music as well as its liquor mixed. Thus you must not only change tempo, selection, and key, but type as well.

Also you mustn't misuse the four groups in playing. Why did I pan Goodman for being noisy in '38 and not Basie? The reason was simple: records of BG's that I panned were designed mostly for dancing, and he was attempting to give them the same powerhouse treatment that he did his so-called killer-dillers, while Basie was very definitely and admittedly trying to do only one thing—establish a Mood music style of power, which he did very handily, and he didn't mix the two. His failing was that too often he couldn't get out of the power kick long enough to do anything else, and his demonstration of power, potent as it was, soon became a little tedious.

True there is music, such as Strauss waltzes, which belong almost exclusively to Dance, rather than any of the other three groups. And they go on and on—that delightful old exception to the best laid rule.

## Chicago Contribution To Jazz Was Hot Piano

By JOHN LUCAS

Chicago—Did Chicago, I've often been asked, add anything really significant to the original dixieland music of New Orleans? The answer is definitely yes—the hot piano, the orchestral or ensemble piano, the white jazz pianist!

For pianists the dixielanders from New Orleans just had Ragas and Robinson, however, while those from New York could boast only Schutt and Signorelli. Chicago, on the other hand, developed more than a dozen outstanding piano men.

Now that Sullivan, Stacy, Gardner, and Bean have returned to join those already here, now that Ammons and Lewis are back too, it might be well to review briefly the history of the Chicago piano.

The earliest influence on the Chicagoans came from New Orleans in the persons of such ex-Storyville professors as Tony Jackson, Jelly-Roll Morton, and Richard M. Jones. The effects of their teachings were soon augmented by those of a half-dozen other Negro pianists from other

parts of the country.

### Inspiration Was Hines

The three best white jazz groups of the day had Mel Stitzel, Dick Voynow and Elmer Schoebel respectively, but the finest white pianists around Chicago then were Frank Melrose, Bix Beiderbecke, and Dave North. Unquestionably the young Chicagoans learned their most important lessons from Morton and Hines, Johnson and Waller, Yancey and Smith, Melrose and Beiderbecke. Their greatest inspiration of all they took from Father Hines.

As the 1920's moved into the second half of the decade, the true Chicago piano was taking shape. Three unheralded musicians had almost finished ab-

sorbing all they needed to become the wonderful jazzmen they are today, Joe Sullivan, Jess Stacy and Art Hodes.

### Gardner, Bean & Soper

Three other Chicagoans of slightly lesser stature, yet deserving a great deal more praise and publicity than they've received so far, are Jack Gardner, Floyd Bean, and Tut Soper. Jack has done jazzband work with Jimmy MacPartland and swingband work with Harry James, Floyd has done likewise with Jimmy MacPartland and Bob Crosby, but Tut has still to break into big-time. Gardner and Soper both reflect the omnipresent influence of Hines. Bean, who like Beiderbecke was born in Davenport, reveals more of Bix in his playing than any other Chicago pianist. Floyd is also one of the few men associated with Chicago jazz to express an admiration for Tatum in his actual work as well as in words.

Even less well-known are George Zack, Mel Grant and Clayton Ritchie, all of whom will provide jazz-lovers with some great piano as soon as they get the chance. Only Zack, who recorded with Muggsy Spanier, has had any opportunity at all.

### LaVere, Henke & Crum

On the outskirts of Chicago

jazz are the pianists Charlie LaVere, Mel Henke, and Robert Crum. LaVere, who has just recorded some excellent sides under his own name, plays more genuinely hot than the other two. Henke and Crum are primarily soloists, often combining jazz forms with classical tendencies. A trio of New Yorkers, Bowman and Bushkin and Schroeder, also bear certain resemblances to the Chicago piano men. Dave is Stacy's greatest admirer, Joe occasionally copies Jess also, while Gene plays somewhat more like Sullivan.

Despite the fame of Mel Powell and Johnny Guarneri and Freddy Slack, I consider Sullivan, Stacy, Hodes, Gardner, Bean, and Soper the six best pianists in white jazz today.

### Foster Continues At New York Hotel

New York—Chuck Foster, who has been renewed at the New Yorker through October, has named Marilyn Paul as featured girl vocalist for the band. At the conclusion of his stand here, Foster is scheduled for a series of one nighters in the mid-west, after which he goes to the Blackhawk in Chicago for eight weeks.



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## Young Vocalist Finds Fame Not Too Elusive

Los Angeles—The road to fame and success is a comparatively simple one at times—if there's the terrific natural talent to accompany the breaks.

Such is the case of talented Anita Gordon, 15-year-old vocal discovery of Harry Norwood. Under Norwood's management, the young singer, hailed as the discovery of the year, probably set some kind of a record recently by signing three name contracts in one day. Using only a privately made recording, Norwood presented the kid's vocal wares to a radio sponsor, 20th Century-Fox and Columbia record company and signed her up with all three between dawn and dusk of the same day.

Radio deal put her on a featured spot in the Edgar Bergen show. When she returns to the coast with the airer she will begin her waxing commitments.

Young Anita had never sung professionally, had only received musical training from an uncle who was once music director for Billy Rose.

### Marshall in Oakland

Oakland—Reg D. Marshall has established local booking headquarters here. Marshall is taking charge personally, leaving L.A. office in charge of John Robinson, George Roseberry and Mary Shannon.

### Young Cellist in Jap Prison Three Years

Los Angeles—Richard Malosek, who was one of Hollywood's top rank studio cellists, has been discovered alive and well after over three years spent in a Jap prison camp.

Young Malosek, only 24, entered the Army, was captured with the fall of Corregidor in May of 1942.

### Weeks Drops Baton, Lays-Off From Music

Los Angeles—Anson Weeks, veteran coast bandleader, has retired from the music business temporarily to devote himself to other business interests. At close of his summer engagement at Navajo ballroom, Big Bear Lake, California resort, Weeks sold his library to Bob Lee, tenor saxman, who continued on the engagement, using several men from Weeks' band.

Carolyn Grey, left band at same time. She's resting at her home here recovering from strep throat attack.

### Andy Russell and Bride-to-Be



Hollywood—Andy Russell and his bride-to-be coming Della Norell, film starlet, were caught by Charlie Mihn's camera at the Jan Savitt Palladium opening recently. Third party is Ira Cook, L. A. radioite, Andy and Della plan to marry in Las Vegas October 23. It's the crooner's second marriage. His recently divorced spouse beat him to the punch by announcing to marry an army captain just one day before the Russell-Norell date.

### Spike Bows in Classical Field

Los Angeles—Spike Jones makes entry to classical field with a relatively serious treatment of Tschalkowsky's *Nutcracker Suite* in the form of an album of eight sides recorded for Victor latter part of September. Jones used an augmented or-

chestra including harp, bassoon, flute, bass clarinet and xylophone. The unique treatment, which carries the unmistakable Spike Jones trade mark but is in no sense a burlesque, was created by Foss Carling and Country Washburn.

"The *Nutcracker Suite* was based on children's stories and have put it in a form from which children can now get the fullest enjoyment," Spike said.

### New Net Looks For L.A. Outlet

Los Angeles—Associated Broadcasting Co., with 22 stations and rated in the trade as the "fifth network," is negotiating with interests to secure a local outlet.

One of problems in setting affiliation here is that staff ork requirements are same as that set for NBC, CBS, American and Mutual, despite big difference in present financial status.

## LOS ANGELES BAND BRIEFS

Lt. Jimmie Grier, who organized and directed the 11th Naval District Coast Guard band, a top notch service unit, became a civilian Oct. 2 and went to work immediately organizing a band for the Biltmore Bowl, where he'll open Nov. 15. Jimmie's new ork will be made up largely of musicians from his Coast Guard outfit. He'll use five saxes, four brass, three fiddles and four rhythm.

Another ex-service man, who took up the baton immediately following his discharge is Eddie Le Baron, who opened at the Mocambo 27, replacing Emil Coleman. Eddie is using four saxes, one trumpet and three rhythm. He's a Latin-American stylist.

Bands About Town: "Windy" Manone and his "gasser music" made local debut at the Gay Inn, downtown spot, but at writing your correspondent had not had a chance to get a whiff of new combo. However, we'll guarantee that whatever "Windy" does is bound to be interesting. Barney Bigard combo plays same spot Tuesday nites and Saturday and Sunday afternoons... Oscar Pettiford trio at Curtis Moseyby's Last Word club... Carlos Noble heads band at the new Club Donroy (formerly the Pirate's Den).

When Xavier Cugat starts his series of week-end dates at Aragon Oct. 26, Bob Mohr band, which has been doing alternate stint there, will hold down stand as solo attraction during early part of week, double with Cugat on week-ends... Don Swan, whose brassless ork shares Monday night stint at Palladium with Joe Venuti, is doing a flock of transcriptions for McGregor firm. An excellent arranger, Swan gets good results with five reeds (with various doubles, such as flute, piccolo, etc.) and three rhythm.

#### Notings Today

Playing drums (and managing) with Paul Martin, who shares Meadowbrook stand with Artie Shaw, is Dave ("Ace") Hudkins, onetime right hand man to Artie Shaw. They are on speaking terms—but barely... Eddie Mesner, whos Philo platter company is clicking with those Helen Humes-Bill Daggett discs, has opened new music store in Watts. He and his brother operate the Philharmonic Music Shop... A fanfare to Ted Yerxa on success of his first Latin jive jam session, staged at Streets of Paris on a recent Sunday afternoon with an all-star group of South-of-the-Border swingsters.

### Plans Musical Shorts

Los Angeles—Lt. Charles (Buddy) Rogers, former screen actor and bandleader, has received his discharge from Navy. He plans to produce a series of musical shorts for United Artists release.

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By Charlie Emge

We took in *The Great John L.*, Cro-by Productions' initial venture, to see if Bing's movie company would come up with anything out of the ordinary in the way of musical treatment. We figured that Bing, fed up with the trite musical patterns to which he has been subjected in the movies might make his boys produce some fresh ideas in the mixing of music with movies.

Though adequate entertainment, it is not a great picture in any sense, and certainly no milestone in the application of music. Even Victor Young's underscoring follows well worn paths, including an inevitable violin solo for a death scene.

On the credit side we can state that songs of the period have been woven into the story both for purposes of sustaining the action and for documentation with fairly good judgment. In addition to two new songs by Johnny Burke and Jimmy Van Heusen such hits of John L.'s day have been injected in a fashion that adds much charm.

Even those who know nothing of the Irish ballad singers of the Gay Nineties except what they have heard from their grandpappies should recognize the authenticity added by Singer Lee Sullivan, who makes an auspicious screen debut in the picture.

But it would all be better for our money if the pit ork in those old time music hall shots didn't sound so much like the Paramount studio staff orchestra, and if Linda Darnell didn't have the same unseen orchestra following her into such out of the way spots as John L.'s training camp to accompany her in songs (performed by a vocal double. Lorraine Elliot?)

#### Lot Lingo

We heard young Andre Previn first at a jazz session at the L.A. Philharmonic auditorium last winter, heard him next on the set at Republic where he is do-

#### Just As Well

New York—Specs Powell, who sponsored the recent BIAJ concert at Town Hall, vows that he invited the notorious Senator Bilbo to the affair to "come and see real democracy in action."

Questioned by *Down Beat* as to whether he really wanted the Senator on hand, Specs said:

"Pozz."

And did he really expect the Senator to show?

"Abso."

The Senator, however, came up missing.

Natch.

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#### An Attractive Subject



Great Bend, Kansas—Air force sergeant Eddie Schoenberger finds lovely Colleen, hip vocalist with the John Paul Jones band, a willing subject for his drawing board. Giving approval over the artist's shoulder is handleader Jones. Pic was taken during the Jones crew's recent week's stand at the Great Bend army air field.

ing a small part in *Concerto*. This kid, who plays piano like Artur Rubinstein one minute and Art Tatum the next gives us a taste—and the taste is very good—of the Music of Tomorrow. . . . Deanna Durbin will sing only standards in her next opus, *Because of Him*; and her songs will be limited to three—Tosti's *Good-bye* (yep, the old war horse), *Lover*, by Rodgers & Hart, and *Danny Boy*.

Bing Crosby has recorded a full 50 minutes of vocal sound track for Paramount's Crosby-Astaire starrer, *Blue Skies*, a Hollywood high mark. Well, if we have to listen to anyone sing for 50 minutes we'll take Bing. . . . Marina Koshetz, singer who registered a clean click at Cugat's Hollywood Bowl concert, was signed pronto by MGM for a vocal role in the Alec Templeton picture, *Cabbages and Kings*. She's the daughter of Nina Koshetz, for years a Hollywood concert favorite, now doing character roles in pictures.

Jerry Colonna joins the ghost voices who will be heard in Disney's *Make Mine Music*. He will render—and we mean render—a semi-musical version of *Casey at the Bat*. . . . Guy Lombardo ork will be heard but not seen in the MGM picture *Holiday in Mexico*. MGM has Sinatra slated to sing *Old Man River* in *Til the Clouds Roll By*, the Jerome Kern biographical.

#### Kid Ory Records For Crescent

Los Angeles—Kid Ory's Creole Jazz band have waxed four more sides for Crescent records. Personnel has Minor Hail (drums) in place of Alton Redd and Darnell Howard (clarinet) in place of Omer Simeon. Titles are *Maryland, My Maryland*; 1919, Oh, Didn't He Ramble; Down Home Rag.

#### Coast Jazz Concert Pulls Huge Attendance

Los Angeles—Recent outdoor "Cavalcade of Jazz" concert last month drew 10,000 attendance. Affair was highlighted by such performers as Count Basie band, Joe Liggins' Honev Drippers, Kid Ory's Creole Jazz band, Valaida Snow and Thelma Carpenter. 20% of net proceeds were donated to Negro charities.

#### Swapping Notes

New York—Turnabout being fair play, when Liza Morrow left *Gloom Dodgers* to join Benny Goodman, the AM aircr grabbed Jane Harvey, former BG vocalist, for a recent broadcast.



Hollywood—BRIGHT LIGHTS: Veloz and Yolanda are hunting space to open a ballroom where the accent will be on NO jitter-buggin'. . . Dinah Shore and her hubby George Montgomery are living in their garage until they can find a builder. . . Valaida Snow, who's been Canteening at working niteries out here—is killin' 'em. . . Victor Borge will be backed-up with a 50-piece ork on his two-months concertour. . . . Jeri Sullivan just signed with Columbia for some waxings.

Ann Rutherford claims to be the only actress holding a regular card to the musician's union. . . Anita Gordon, 15-year-old Cinderella signed a recording contract, a radio contract (with Bergen & McCarthy) and a movie deal (with 20th-Fox) all in one day's-daze. . . The James boys say The Legs recorded the tune *I Can't Forget to Tell You* with The Horn—but Columbia Records brass-hats say she didn't. . .

Kyser's chirp, Mary Meade had her appendix yanked.

ARC LIGHTS: Johnny Clark bowed outta Stromberg's 'cause he claims a year-of-sittin'-and-waitin' is aplenty. . . Dotty Lamour bowed outta Para 'cause they won't pay for her baby. Well, get Dotty! . . . Jean Leslie of ex-cafe chirping is screen-testing. . . Dale Evans finally signed a contract at Rep. She's made 12 pix with Roy Rogers strictly on separate deals.

LOVE LIGHTS: Martha Kemp is "awaitin'" Commander Barry Brannen. . . Lina Romay got her divorce from John Adams and is now sluggin' it out with Jack Dempsey. . . Hal Hopper, of the Pied Pipers, and Marie Cotton were wed several days ago.

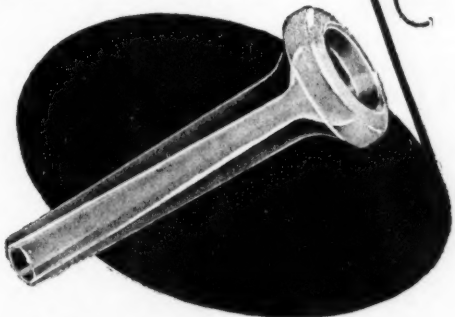
#### Robeson Will Receive Spingarn Medal Oct. 18

New York—Paul Robeson, noted Negro singer, will receive the 30th Spingarn Medal at a dinner in the Hotel Biltmore Oct. 18. The medal was awarded to Robeson last spring by a special committee of the NCAAP (Nat'l. Assn. for the Advancement of Colored People) for "distinguished achievement in the theater and on the concert stage".

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There's another Red Norvo side, with Gillespie, Stewart, Wilson and company, but if it's anybody's month it certainly belongs

### Sad Tale!

Downbeat Club, 52nd Street  
Charlie Parker and his combo.  
Monday, September 24—  
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to trombonist Bill Harris. Harris takes a small Herman group through paces on two fine Key-note sides and then is featured on the weirdly exciting *Bijou*, a Ralph Burns original that the Herd has waxed for Columbia. There is also a fine Joe Marsala Musicraft platter.

### Swing

#### BILL HARRIS

Mean to Me  
Cross Country  
Keynote 618

Mean to Me would have been Bill's side, for he plays exceptionally fine horn here, except for pianist Ralph Burns' wonderful solo, just about the finest the young 88er-arranger has done. Ralph's work is relaxed, melodically improvised; Bill's moody, exciting, yet relaxed. Flip Phillips' soft, full-toned tenor is also heard to fine advantage. *Cross Country*, Harris original, has wild ensemble, led by Pete Condoli's driving, unrestrained trumpet. Flip solos, then Pete's muted horn, Ralph again carries through brilliantly, and Bill has a slide tram solo (other side was valve horn). Ensemble is wild driving—though not exceptional beyond the cleanliness of the musicians' work. There's an abrupt, rather odd ending. Alvin Burroughs, out of Red Allen's combo, is on drums in place of Tough; Jackson, Bauer on bass and guitar.

#### ERSKINE HAWKINS

Driftin' Along  
Prove It By the Things You Do  
Victor 20-1723

*Driftin'* doesn't get off that way—Erskine's trumpet against well scored riffs really start things moving. There is fine tenor, with nice hot tone. Band hits well, the intonation excellent, sections fine, scoring of the Sammy Lowe opus excellently done. *Prove It*, another Allan Robert and Doris Fisher tune, comes on with an

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### Pearl Records



New York—One of the latest and greatest sensations (among the hip crowd) is Pearl Bailey, recently at the Zanzibar and now featured on Columbia records. Pearl's inimitable style is something new for blase Manhattanites. First tunes recorded by Miss Bailey were those featured by her in the Zanzibar show, *Tired and Fifteen Years*.

impressive intro that isn't sustained by either the tune or the vocal by Carol Tucker. Trumpet is a bit sloppy, tempo is at a nice, easy pace.

#### WOODY HERMAN

Bijou  
Put That Ring on My Finger  
Columbia 36861

*Bijou* is one of the weirdest, thrilling and most completely original sides to be waxed recently. It's an original composition from the brilliant pen of Ralph Burns, Herd arranger. A rumba, for lack of better definition, yet it's beyond that, perhaps slightly reminiscent of the Duke's *Flamingo*. There's excellent Herman alto (with the backgrounds showing a Barnet influence in Burns' work.) Bill Harris' trombone has a particularly great solo, one of his very best, drawing the full meaning possible from his expressive horn. Tough and Jackson are again superb. Brass, with straight beat, has a few brilliant bars, then more Harris with guitar-piano-bass voicing, as on intro, fading out with but Tough's drums. *Ring On My Finger* leaves honors for the leader's singing and a rhythm section that was never better. Playing several different times instead of the one, rhythm always keeps beat moving. There's nice Tony Aless

piano fill-ins and a fine trumpet passage by young Conti Condoli. Kid (now in the service) will one day be one of the greats, he has all of the qualifications needed. Band is in even better form than on their previous great sides—this is the first record released from the recent Herd recording session, previous sides have all been from session early this year.

#### JOE MARSALA

Don't Let It End  
Lover  
Musicraft 329

End, an original that has been recorded on 12-inches on Black & White, is an enchanting mood instrumental featuring the leader's clarinet, Adele Girard's harp and excellent piano contributed by BG's Charlie Queener. Joe Thomas plays smooth, tasteful trumpet. *Lover*, at a jump tempo, has muted Thomas on this side, Chuck Wayne adding his single string guitar work, and Adele, Charlie and Joe contributing to make it all nothing exceptional, certainly not as interesting as the previous side.

#### RED NORVO

Slam Slam Blues  
Hallelujah  
Comet T-3

Blues side is tasteful and interesting, with little ensemble and much chance for the soloists—same as on the previous Norvo sides reviewed last issue—to really blow. Diz plays muted, Slam again shows his facility for good blues interpretation, Wilson, Norvo, Parker and Phillips take their turns. Ending, an ensemble bit, makes little sense after the restraint shown throughout the record, sounds like a tongue-in-cheek take-off on a 1920 ending. Reverse side doesn't stack up to other side, perhaps to none of the other three. Outstanding is Diz's relaxed yet driving horn. Parker doesn't measure up to the other solos here.

#### Others

Les Paul trio couples *Begin the Beguine* with a moody *Dream Dust* to good advantage. Modernistic instrumental. (Decca 23444)

Pianist Herman Chittison goes classical, but not without his own stylings, on Chopin's *Trieste*, and on the reverse side ably handles the ever-popular and melodic *Where or When*. (Musicraft 330)

Erroll Garner, 52nd street rave, brings in Eddie Brown, bass, and Harold "Doc" West, drums, to accompany him on three originals and Cole Porter's *Night and Day*. Sides are *Movin' Around* and *Twistin' the Cat's Tail* and *White Rose Bounce* coupled with Porter. Though brilliantly done, even these fine sides fail to fully

### A Tear A Disc

New York—Nostalgia had its moment recently on Joe Franklin's *Sunday Collector's Exchange* program, when he dug into his grab bag for a couple of rare old discs. A 1927 waxing of *Alexander's Ragtime Band* by Miff Mole and his little Mollers, featuring Red Nichols, was one of them. Platter featured Jimmy Dorsey on the clarinet, Arthur Schutt on the piano, Vic Burton on drums and Eddie Lang on the guitar. Other disc was *Body and Soul* with Henry "Red" Allen on trumpet and vocal, Chu Berry on tenor sax and Horace Henderson on piano.

showcase the exceptional Garner piano conception. (Black & White 15 and 16)

Boyd Raeburn's excellent band features altoist Johnny Bothwell on *Blue Prelude* with Margie Wood's vocal on *You've Got Me Cryin'* Again backing. Fine arrangements, well played, with Bothwell the standout. (Guild 134)

The Vivien Garry trio, active around New York City, wax their own *Relax Jack*, with vocals by the three, and Lionel Hampton's *Altitude*. Garry is the bassist, Arvin Garrison, guitar and Teddy Kaye, piano.

Loumell Morgan trio wax four sides for a new label. Tunes are *Good Enough to Keep* and *Garbage Man Blues* with *What In the World Am I Gonna Do* with *Blues My Mamma Wouldn't Teach Me*. Morgan, piano, Ham Jackson, guitar and Jimmy Smith, piano, compose the quartet. (Super Disc 1000 and 1001)

Ace Harris with an excellent array of soloists doubles a fine boogie, *MFT Blues* with *It Ain't Good For Me*. Tenorman particularly stands out, along with nice piano. (Hub 3001)

Art Tatum is capable of much more than is recorded in his new Asch album of a six solo sides. Tunes are not exceptional. They are *Fine and Dandy*, *It Had to Be You*, *Ja Da*, *Where or When*, *Sweet and Lovely* and *Danny Boy*. (Asch album 356)

Coleman Hawkins waxes six sides, all originals, with a good band. Results are not sensational, manage to be thoroughly passable, however. Howard McGhee, trumpet, Sir Charles Thompson, piano, spark the session. Sides are *Bean Stalking*, *Leave My Heart Alone* and *Night Ramble* (all by Hawkins), *Ladies Lullaby* and *Sportsman's Hop* (by Thompson) and the melodic *Ready for Love* (by McGhee). The stuff, on a Gillespie-chord kick, sounds much better after several spins. (Asch album 355). (Modulate to Page 11)



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# Jazz Jive by JAX

Volume II (CE17) in Capitol's four-volume series, *The History of Jazz*, is now available for \$4.25 and worth it. This second set, *The Golden Era*, covers the development of jazz from 1919 to 1929 and its rapid dissemination all over the country. During this period three cities led the way, Chicago, New York, and Kansas City.

Here the Windy City's Austin High Gang and the Wolverines are represented by Jack Teagarden, Manhattan's Five Pennies and Memphis Five by Red Nichols, Harlem's Fletcher Henderson and Duke Ellington by Sonny Greer, Bennie Moten and the McKinney Cotton Pickers by Jay McShann, while Paul Whiteman represents the two most prominent pseudo-jazz big-bands of the time, Gene Goldkette and Whiteman's own.

Paul comes nearest of all in his approximation of the past, using as he does two of his ancient arrangements. Sonny's stuff is almost pure Ellingtonia, but trimmed down and brightened up. Jay modernizes Moten a little, something entirely permissible in this case. Red's music is over-arranged and under-inspired, due in part to the more limited abilities of his modern Pennies. Jack's sounds least of all like the jazz it was intended to recreate, for half the solos are banal and all the ensembles are frightful.

In general the tunes are well chosen. Stars Fell On Alabama showcases Teagarden as the great vocalist and trombonist that he is, I'm In The Mood For Love is the first disc on which Nichols is allowed to solo all the way through, Come On Over To My House is a favorite K. C. number and the one for which Julia Lee is best known. There's not much to say for Sam and Deed I Do, except that the absence of Bix is painfully obvious on the former and the stature of Teagarden and Sullivan enormously evident on the latter.

Whiteman's Wang Wang proves that arranged dixieland can spell only corn. On the two Teagarden sides May and Matthews, Beau and Barbour are as out of place as Shapiro and Singleton are proper. *Indigo* presents the best group work in the album, while Hardwick's alto on *Mooche* shows the pioneer teaching of Sidney Bechet. Bigard is superb on both

## Mr. Fleagle Is Interviewed



New York—Brick Fleagle, arranger and leader of a studio group that has been rehearsing on their own time and dough for several months, just for kicks, is interviewed by Adrienne Ames, popular New York commentator, on the *March of Time* program. It was the first time the *March of Time* had ever had time for jazz. All of the band's hard work will soon pay off, however, for Brick has just recently signed with Majestic records for a series of Jazz Concert releases.

these sides.

Only Floyd O'Brien seems really worthy of his present position. Red of course is still Red, not the most inspired musician in the world but still far from sterile. Although his coda is wholly unwarranted, Red's lyrical cornet on *Mood* is easily his best since *The Hour Of Parting*. Jay and Julia make both Kansas City sides memorable jazz.

Cornetist Nichols and clarinetist Bigard, trombonists O'Brien and Teagarden, pianists McShann and Sullivan are certainly the outstanding instrumentalists in this set. Julia Lee, a great singer, is the most important discovery. Major kicks are contributed by the three great Negro drummers, Singleton and Lovett and Greer—Zutty symbolizing New Orleans, Baby standing for Kansas City and Sonny representing Harlem.

## Jazzmen Featured

New York—Sidney De Paris and Happy Cauldwell are featured in Dick Ward's quartet at Shibe's restaurant on the lower east side. Ward plays drums, and Earles Prince, piano. Prince was with the original Missourian's, the band Calloway took over when he began at the Cotton club.

## Duke Scores New Musical

New York—For a very busy guy, Duke Ellington is even busier these days.

The Duke, whose new tune *High Class Gal—Low Down Guy* is drawing raves here, is working on the score of a new musical scheduled for rehearsal shortly after New Year's. Show will be one of costliest on record, budgeted in vicinity of a quarter million. Dale Wassermann to produce, LaTouche to work on lyrics, Nelson Eddy possibly to star.

At the same time, the band-leader has put his Duke Ellington on the dotted line for his first engagement at the Paramount Theater here in January.

## Local 274 Sets Band Minimum

Philadelphia—To make for more jobs, particularly for the returning vets, Local 274, Negro AFM local here, clamped a minimum ceiling on the number of men for the bands playing the gigs at Mercantile hall. Dancesant, owned by the Negro Elks, is the top terp spot in town for the race proms. Edict calls for the Mercantile bandstand to hold at least 10 tootlers. Similar minimums will be set up for other danceries.

Union move follows that of Local 77, the ofay AFM chapter here, which set minimums for one-nite stands earlier in the summer, and has now regulated the number of men in the band for the location nitery stands.

## Sinatra to MGM

Los Angeles—Frank Sinatra has been released from his RKO picture contract, under which he launched his screen career, and has been signed to a new five-year deal by MGM.

## Tain't Her!

New York—Ann Perry, vocalist on WHN's *Gloom Dodgers*, got a great thrill last week when she received a letter from a group of soldiers stationed at an isolated camp in the far west. The GI's had seen the picture of her that *Down Beat* ran a couple of issues back, and for want of something better to do had promptly voted her their favorite pin up. Would she send them reprints of the photo?

To make sure she sent the one they had a yen for, they inclosed the clipping from the *Beat*, which pictured her as they liked her best.

Annie was greatly flattered, as we say, but at this point she's still wondering what to do about it.

It was a picture of Liza Morrow.

## Music Awards Its Own Oscars

New York—Taking a tip from the movies' Oscars, the music business finally got around to blowing its own horn in a recent ceremony here. For the first time in the history of popular music, recognition was awarded to the ten top-selling songs in the form of Clef Awards to their writers, their publishers, and the promoters who exploited them into the leading brackets.

Ceremony was run off at Carnegie Hall with all the fanfare of the Academy Awards with the exception of the dinner. Planned as a yearly affair, to cover the sales period from summer to summer, the show presented a long array of top talent dug up by George Goodwin of *Tune-Dex Digest* and *Song Survey*, who conceived and developed the idea.

Awards for the top songs, listed with their writers, were made solely on the basis of actual sales figures. In addition, special Clefs went to Irving Berlin for *God Bless America*, chosen outstanding morale song of World War II, and Frank Loesser for writing the best war songs, *Praise the Lord, Rodger Young*, and *What Do You Do in the Infantry*. Special Clefs were also awarded to Oscar Hammerstein II and Richard Rodgers, selected for their outstanding musical comedy numbers.

Artists appearing on the program included Kay Armen, Eileen Barton, Betty Jane Bonney, Sgt. Johnny Desmond, Four Chicks and Chuck, Golden Gate Quartet, Marion Hutton, Evelyn Knight and others.

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### Gulf Coast Blues

Although this is one of Clarence Williams' least known blues numbers, it remains one of his best and one of the best in the whole vast literature of jazz. Excellent as an instrumental vehicle, it is even better as a vocal. Teddy Grace revived the tune with some success on Decca 2605, and Mildred Bailey quickly followed with her own splendid interpretation on Vocalion 4800. Soon after that, Ella Fitzgerald also waxed *Gulf Coast* on Decca 3324. The two white singers have the advantage over Ella in their accompaniment, if not actually in their work itself. Important is the fact that three such famous vocalists found this old blues worth waxing. Let's hope some others cut it in the near future, Lee Wiley or Connie Boswell perhaps. *Gulf Coast* can stand lots of hearing.

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We hope this show's such a walloping success that other sponsors will see the light, will hire other great bands to play their music—to do the thing that has made them famous.

This show may mark a trend. It may mean a big deal for all swing bands. We hope so.

But in this as in all airshows, John Q. Public is the big boss. That means you. So if the Woody Herman idea sounds good to you, give the show a whirl. It's on the American Broadcasting Company network every Saturday at 8 p.m., Eastern Time. And after you've heard it, if you feel that it's a good deal, write to the radio station and tell 'em so.

If the pen's not handy, a pencil will do!

## It's Wonderful!

New York—Eleven men were discharged from the navy here Oct. 1, and the last thing in the world they wanted was just a blue serge suit, Irving Berlin notwithstanding. Having worn nothing but blue for too many months, they made a beeline for the nearest men's furnishing emporium and as Down Beat went to press were busily engaged in climbing into mufti. Anything even vaguely indigo was thumbed down.

The eleven were all members of Sam Donahue's Navy Band, formerly Artie Shaw's. They were: Conrad Gozzo, Johnny Best, Don Jacoby, Dick LeFave, Frank Beach, Charley Wade, Barney Spicler, Al Horesch, Bill Nichols, Dick Jones, and Dave Rose (not to be confused with Holiday Rose).

## Musicians Off The Record



Saipan—With plenty of concert work ahead and limited by the lack of a complete set, Sgt. Jack Snodgrass, of the 558th army air force band, set about to build his own set of tympani. They were made from the radar covers from a navy bomber with scraps of a B-29 thrown in.

## Very Nice Job



New York—Art Mooney, Hotel Lincoln handleader helps crown "Mrs. America of 1945" at Palisades Park recently. Steve Ellis, WMCA disc jockey also seems to be enjoying the proceedings. Mrs. America, not to be confused with the official Miss America of Atlantic City, is the gorgeous wife of Danny Payne (lucky guy), Shep Field vocalist.

sloner Feather fined me fifty smackeroos! Boy, was that mup deaf!

Randy: Not to change the subject, but, Harry, I might be able to talk trade with you on that third alto.

James (brightening): He plays fine clarinet, look don't forget that. How about your boy vocalist for him, even up?

Randy (shocked): What? You must be crazy!

James: I'll throw in my bandboy.

Randy: We-e-e-l—add that arrangement of Moon Over Staten Island and it's a deal.

(They shake hands and James gives out a statement that now his is the band the others have to beat.)

Dorsey (mournfully): Salaries keep going up and up! Every place I play I lose money!

Randy: Me too!

James: Yeah, it cost me fifteen hundred a week to play the Astor and a fortune to travel!

Band Manager (thoughtfully): Then why stay in business?

Dorsey, James and Randy (in unison): We got to make a living, don't we?



"—and Jazz will lead the world to compassionate unity . . . as long as they don't play that stinkin' New Orleans stuff!"

## CHORDS AND DISCORDS

### Small Groups Are It

Ft. Leonard Wood, Mo.

To the Editors:

I have been reading that a lot of bands were going commercial. I don't think they are myself, but I will say that the best bands these days are Joe Marsala, Don Byas, Ray Stewart and his Big Eight and Walter Thomas and his Jump Cats. The large bands had better wake up for these small outfits are taking them out like mad.

Cpl. David Holmes

### Phillips' Clarinet

Chicago, Ill.

To the Editors:

While I was in the hospital recently I listened to the radio and heard a clarinet. It was Teddy Phillips broadcasting from the Riptide in Calumet City. Someday I hope that I can play just like that and I hope to be as good as he is.

Michael Lanzi

### Swing Forsaken

Swindan, Wilts, England

To the Editors:

In this swing forsaken country being able to read about the musical profession in the States is a godsend. I am a professional musician and we do a lot of work at the Red Cross here. We can also get hold of V-discs, made by such terrific bands as Herman, Goodman Quintet, Boyd Raeburn, Ellington and that wonderful small group of Eddie Heywood. On these lines we model our styles, and hope one day to start at one end of 52nd street and do all the clubs the length of the street.

Peter Coleman

### Kaycee Jazzman

St. Joseph, Mo.

To the Editors:

I'd like to drop a word of praise for James Gantt of W.H.B. in Kansas City. He not only has two above average jazz record programs but he is inaugurating a series of local concerts by Kaycee jazz men.

Mr. Gantt is doing much to

get Kaycee jazz out of a rut, and he deserves the very best for his fine work.

Georgia Griggs

### More Space, Please

Moline, Ill.

To the Editors:

I'm glad to see more space devoted to "Chords and Discords". I always liked the page, so thanks for more of the letters.

Dorothy Johnson

### Need of Overhauling

Minneapolis, Minn.

To the Editors:

It's time for a revolution! Yea, verily, and forsooth! When the Duke starts recording bilge like *Kissin' Bug*, when the Horn waxes tripe like 11:60 P.M., when Benny makes with *Gotta Be This Or That*, something is in need of overhauling, and it's not my Fidelitytone!

Me? I'm listening to the discs I bought five years ago. True, I've augmented my collection with King Cole stuff, but when it comes to music, they know how to lay it on the line!

Leave us have a revolution!

Bill Kolberg

### New 'Key Spot Band'

Tokio, Japan

To the Editors:

You can now list a new, important spot for your "Where the Bands Are Playing": the 1st Cavalry division band at the American Embassy in Tokio!

This is a choice spot and the competition has been keen to play for General MacArthur's official entry.

Led by CWO Morton Altschuler, we have sixty pieces. We wonder what the Nips think of our 18-piece swing band? These pagodas sure have different acoustics, but it's a kick playing here, believe me.

Pfc. Roy L. Ballowe

### Agrees With Sinatra

Espiritu Santo, Pacific

To the Editors:

Good for you for playing up Sinatra's grudge on Stars and Stripes. The kid from Jersey has a legit gripe.

Sinatra may be sure that the rumpus his European tour kicked up has endeared rather than alienated him in the G.I. mind. Tell him he hasn't been double-crossed.

Pfc. Ray Russell



A COLUMN FOR RECORD  
COLLECTORS.....

## THE HOT BOX

By GEORGE HOFFER, Jr.

New York—Worthwhile as an attempt to further the cause of jazz in radio, drummer Specs Powell's recent BIAJ (Best In American Jazz) concert at Town Hall, showcasing CBS artists, fell short of producing the best in jazz music.

With the exception of bits by pianist Teddy Wilson and Erroll Garner, clarinetist Buster Bailey and tenorman Don Byas, little music of worth was presented.

Show featured several combos, including various musicians or a single artist. Bailey, Bill Coleman, trumpet; J. C. Heard, drums; Al Haig, piano and Al Hall, bass, led off on the first group. Byas' deep, rich-toned tenor, with Remo Palmieri added on guitar, was featured in the second group.

Stuff Smith's electric violin and

trio of Pete Glover, bass, and Freddie Jefferson, piano, took the third set through the usual Smith paces. First half of the concert ended with Teddy Wilson's 88-ings.

Interesting experiment with a tom-tom duet opened second half on the concert. The duo illustrated African and Haitian rhythms, then came up to date with Hall and Bailey added.

Other second half features were Frankie Newton, drawing fine applause with a muted trumpet on Summertime, BG's newest singer Lisa Morrow and young 16-year old tenorman Hal Stein. Surrealist alto-man Charlie Parker and pianist Erroll Garner wound things up in their separate sets.

The brainchild of Specs Powell, the concert is his belief that jazz can be presented to the public in a manner suitable to their understanding, which will be both entertaining and educational.

Maybe so, if the mistakes of the first September concert can be corrected.

that styling to sing more natural and relaxed. It's a pleasing job. *Let Me Dream* is another effectively simple arrangement, with trombones and rhythm backing Gene Howard's vocal.

## Vocal

## HELEN HUMES

*Blue Prelude*  
*He May Be Your Man*

*Every Now and Then*  
*Be-Baba-Luba*

Philo 105 & 106

*Prelude* is the familiar Joe Bishop-Gordan Jenkins standard, handled with finesse and feeling by the plaintive Humes voice. *Now and Then* receives good ballad treatment by both the singer and the band, with particularly good piano accompaniment by leaderman Bill Doggett. Other two sides are Humes originals, with *Man* reminiscent of Count Basie, *Be-Baba* more of Hampton. There's good solo work, if not outstanding, throughout and the former Count Basie thrush handles all sides in excellent fashion, though perhaps a little more restrained than when with the Count. In her case it's not exactly an improvement. Eight piece band is a capable one.

Diggin' the  
Discs—Don

(Jumped from Page 8)

## DANCE

## ARTIE SHAW

*That's For Me*  
*Yolanda*

Victor 20-1716

Unpretentious scoring of two better than average ballads, played cleanly but methodically with only Shaw's clarinet and vocals by Hal Stevens to save both sides from complete nonentity.

## STAN KENTON

*It's Been A Long, Long Time*  
*Don't Let Me Dream*

Capitol 219

*Long Time* showcases June Christy's vocal with Stan's piano and the band in a subdued, melodic mood. June, whose first platter, *Tampico* found her on an O'Day kick, gets away from

## PEGGY LEE

*I'm Glad I Waited For You*  
*Waitin' for the Train to Come In*  
Capitol 218

Not as exceptional material as her first coupling, not quite as well sung by Miss Lee though Dave Barbour's guitar and band again provide relaxing accompaniment. Both tunes are in slow tempos, both set off Peggy's seductive voice.

## JOHNNY MERCER

*Surprise Party*  
*Camptown Races*

Capitol 217

*Party* is simply a novelty routine, the type Mercer does so ex-

cellently, this included. Reverse, the old Stephen Foster folk tune, features the Pied Pipers with Mercer. Paul Weston accompanies. Clever work, good listening.

## DICK HAYMES

*Till the End of Time*  
*Love Letters*  
*That's for Me*  
*It Might As Well Be Spring*  
Decca 18699 and 18706

None of the four sides proves at all exciting, at all musically interesting. Vocally and musically workmanlike, it's uninspired and perhaps a little dead. Backgrounds are stereotyped and weak. There's something missing, something lacking in Haymes' fine voice that was once there.

## Others

The Andrews Sisters take care of *The Blond Sailor* and *Lily Belle* with the help of Vic Schoen's orchestra (Decca 18700) and have support from Bing Crosby on the pairing of the annoying *Good, Good, Good* (the only tune on which Allan Roberts and Doris Fisher have gone wrong, musically if not commercially) and the attractive *Along the Navajo Trail* (Decca 23437).

Lil Green's torchy style is appropriate for Mr. Jackson *From Jacksonville* and her own *Now What Do You Think?* (Bluebird 34-0733)

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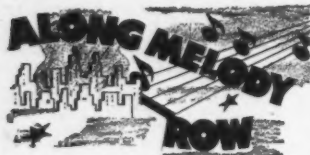
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Johnny Mercer and Harry Warren penned a few tunes for MGM's pic *The Harvey Girls*. Tunes, being published by Feist, include *Wait and See, It's A Great Big World, Swing Your Partner Round and Round, and In The Valley*. Also on the Feist list is *Honey*, written by Seymour Simons, Haven Gillespie and Richard A. Whiting, from the film, *Her Highness and The Bell Boy*. Stanwood is releasing the tune *Nancy*, written some time ago in honor of Frank Sinatra's daughter, by Jimmy Van Heusen and Phil Silvers. Sinatra has waxed it on Columbia.

Barton Music recently released *Day By Day*, penned by Sammy Cahn, Axel Stordahl and Paul Weston. Recordings have been made by Bing Crosby on Decca, Frank Sinatra on Columbia, Dinah Shore on Victor and Jo Stafford on Capitol. . . . *Angel* is the new release by Miller. Composers are Arthur Freed and Harry Warren. . . . Morris is publishing the Sam-

my Cahn and Jules Styne number, *It's Been A Long, Long Time*, already gaining popularity through Harry James waxing on Columbia. Bing Crosby has also waxed it for Decca.

New on the Harms list is *Some Sunday Morning*, by M. K. Jerome and Ray Heindorf, from the Warner pic *San Antonio*. . . . Forster's latest is *When My Baby's By My Side*, by Victor Knight and Ted Klages. . . . *It's Never Too Late To Pray*, by Fud Livingston and Willard Robison, is new on the Seneca list. . . . Advance, who published the novelty *Who Threw The Whiskey in the Well*, by Lucky Millinder, Eddie De Lange and Johnny Brooks, is also working on *Dearest Darling*, by Jimmy Cavanaugh, Dick Robertson and Frank Weldon.

*Cab Calloway* has waxed *Paul Revere* on Columbia. Tune, written by Grace Shannon, Singer Bill Darnell and Al Stillman, is an Irving Berlin release. . . . Bregman, *Vocco & Conn* are currently pushing *I Can't Begin to Tell You*, penned by Mack Gordon and James Monaco, from the pic *The Dolly Sisters*. Also on the BV&C list is the instrumental, *Nostalgia*, by David Rose.

*Aren't You Glad You're You* is the latest by writer and publishers Johnny Burke and Jimmy Van Heusen.

## Lee and Jess Are Interviewed



St. Louis—Songstress Lee Wiley and hubby-maestro-pianist Jess Stacy were interviewed over the airlines during their recent dance date here. Hidden is Jess' right hand, encased in a cast due to a broken bone, which forced him to discontinue his 88ing for a couple of months. Band is currently at the Band Box, Chicago.

## Tired Europe Not Same Shangri-La For Jazz

By MIKE LEVIN

Germany—Recently *Down Beat* ran a feature article on how some of our leading hot men were planning to go back to Europe when things had quieted down, and transportation was available. It quoted them as feeling that Europe was less commercial and more inclined to permit both better jazz and less discrimination against Negro musicians. Herman Chittison, Benny Carter, Duke Ellington, Louis Armstrong, the late Fats Waller, and many others had European tours of enormous success. Duke Ellington was giving concerts in Paris before the idea was even given much thought in this country.

It would seem obvious that countries cut off from jazz for five years would welcome its return. And of course the GI has carried shagging and its component swing with him wherever he went—but I wonder if it is still going to be such a good gamble.

### Europe Is Tired

Europe has lost perhaps forever what must have been its great charm: its quiet antiquity. Every section of the Continent that I have seen is bare and

worn, and even worse, tired. The people are down to a thin edge from the fight for survival—there is no *gemuetlichkeit* because there simply isn't the will and the energy for it.

One of two things must happen in the next decade: either every country over here must bend every bit of wealth and talent to rebuilding, or else they must elect to be the fiddlers and hope someone else will do the work of the ants.

### No Fun For Anybody

There is inflation now. And where there is inflation, amusement trades always benefit because they are something that can't be rationed or hoarded. Undoubtedly there will be people willing to pay more and more often for amusement than before the war. But then the question comes whether the money that could be made would be worth the life. Living in Europe right now isn't too much fun for anybody.

Even more important than these questions of economics is the tragic story that the famous tolerance which Europe showed the Negro is fast disappearing.

Evidently the Nazi virus has

taken hold in some respects and this seems to be one. Over and over again I have heard perfectly patriotic citizens of countries that Germany has conquered tell me that they don't like Negroes and come out with arguments practically lifted word for word from Goebbels' *Das Reich*.

### Less Tolerant

Europe is less tolerant now by far than it was before the war—even some of the sections that have lived longest and suffered most under the Nazi rule. The people seem to be looking for things and people to blame for their plight.

Many armies have been fighting over the face of Europe. These armies have conflicting opinions about race relations—these conflicts have been apparent to the peoples of the liberated countries and have had their effect in creating bias and intolerance.

Perhaps this is merely a temporary situation caused by the havoc of war and the strain of readjustment to peace. But I am afraid that it isn't.

The place for the Negro musician or any American is the United States. But they should tour all they want to. Music probably can settle more international ill-feeling than half a dozen Green Tables—but keep your base of operations the U.S. It still has more on the ball than any other country in the world.

## Wayne Waxes With Burns Ork

New York—Frances Wayne, Woody Herman chirp who inked with Muscraft recently while still recording for Columbia, waxed four sides on her first recording date in late August. Tunes were strictly mood numbers, *He's Funny That Way* and *In Love With Love* (due out this month) and *I Only Have Eyes For You* and *In the Valley*.

Band was under direction of pianist-arranger Ralph Burns, who turns out Frances' material for the Herman Herd. Outfit consisted of the Herman saxes and rhythm, two trumpets and trombone. Bill Harris, who was wanted for the date, was refused permission to record as he is not an 802 man. Trummie Young did the tram work while Neal Hefti is featured trumpet.

## Art Hodes Closes, Joe Schirmer Trio In

New York—Art Hodes trio with Freddie Moore, drums, Wild Bill Davison, trumpet, and Hodes, piano, closed at Village Vanguard here after a steady run which started last January. Rumored as the reason for Hodes departure is Vanguard's new policy—calling for trio to play for show. Frederick Brothers working on a new booking for the unit.

Vanguard spot goes to a new combo headed in from St. Louis, the Joe Schirmer trio. Schirmer is booked by Harry Gine of MCA.

## Harkness Trio Pitt Hit

Pittsburgh—The Dale Harkness trio continues at the 7th Avenue hotel, where they have built a terrific following.

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## Jingler Spotted

New York—This is an item for jeers or cheers, depending on how you feel about such things as radio "jingles," but they have finally identified the gentleman responsible for those aired on some of the top shows. He is Paul Byron, the tall, d. and h. baritone. Highly regarded as a versatile radio artist, he does swing, ballads and classical selections with equal aplomb.

Byron's versatility is further demonstrated by the fact that after jingling about Mazola, Mission Bell, and Vaseline, for a recent Kate Smith show he was able to switch, without a quiver in his learned larynx, to Post Toasties.

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## SAVINGS at REVELLE

By "SARJ"

A fine Luxembourg civilian outfit is said to be jumping to a Dixieland beat overseas now. Group includes Tommy Dallimore, (an Englishman) leader, trumpet and vocals; Johnny Nixmax, sax and clary; Hector Gentil, guitar; Albert Leitz, drums; and Franz Knaff, piano. Leader Dallimore plays on a Prima kick.

Heinz Roemheld, one of Hollywood's prominent composers of film scores, has been appointed to a high office with the Policy and Control administration in charge of occupied German territory. . . . Kenny Clark was somewhere in Germany beating the hides just as he did with Red Allen's crew. . . . Pfc. Owen T. Landy of Detroit is with the Dick Jurgens Marine band. Pfc. Landy used to play trumpet for Skinny Ennis, Hal McIntyre and Ted Weems.

Bob Hope calls the 32nd Infantry Division's Red Arrow Band, the best G. I. outfit he has ever heard. The group is now in Pangasinan Province, Luzon, Philippine Islands, and previously gave music to the boys in both Australia and New Guinea. S/Sgt. John G. Fry leads the Red Arrow band.

Members are: Harvey V. Judson, Anthony Matarazzo, and Louis Cafini, saxes; Fry, Chester L. Stader and Joseph E. Jenny, trumpets; Victor Bohacek, and Frank Darson, trombones; Ralph M. Rose, guitar; William H. Perry, drums; and Joseph V. Russo, bass. No credit was given for a pianist, although I imagine the band has one. John Garson Fish does the vocals and trumpeter Stader arranges.

The band that was originally called into the service in 1940 as the 148th F. A. band at Fort Lewis is now in Brisbane. The band was one of the first to play in Australia.

Members of the tenor band include: Bob Wilson, Jr., Goldfinger, Johnnie Murphey, saxes; Henry Trewin, trombones; Don Foss, Jim Watson, "Fuzzy" Potter, trumpets; Dick Panabaker, drum; George Craiter, piano; Alti Tenoi, bass; Don Farraro, guitar; Jessie Lyon and Jack Meyer, violins; and Jack Shore vocalist. Tunoi, leads the band.

## Negro Directs Broadway Show

New York—The distinction of being the first Negro to wave the baton over a white orchestra in a Broadway production goes to Everett Lee, who recently took over as conductor and musical director of the musical *On The Town*.

Lee, a concert violinist, formerly was first violin with the show's orchestra under Leonard Bernstein. Prior to that he was assistant conductor of *Carmen Jones*. A member of the New York City Symphony orchestra, Lee appeared as guest soloist under Leopold Stokowski last spring.

## Luis Russell At Savoy

New York—Luis Russell opened Sept. 21 at the Savoy ballroom in Harlem for six weeks. Personnel of the band follows: Ed Curry, vocalist; Chester Boone, Emery Thompson, Frank Galbreath, Jimmy Mitchell, trumpets; Luther Brown, Charles Williams, Austin Lawrence, trombones; Clarence Grimes, Andy Martin, Samuel Lee, Esmond Samuels, Howard Roberson, saxes; Roy Haynes, drums, David Richmond, bass; and Howard Biggs, piano. Russell will baton the band while Biggs plays piano.

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## Impromptu Session for Kay



New York—Vocal star Kay Armen enjoys an impromptu jam session staged by S/Sgt. Johnny Messner and G. I. musicians at a recent camp show near here. Guys jamming are Pfc. Eddie Kusby, ex-Noble tram; Bunny Shawker, ex-Spivak, Les Brown drummer; maestro Messner; Cpl. Frank Ray, ex-Kostelantetz bassist.

## Swing Again Holds Sway at Phil. Aud

Los Angeles—Swingsters will hold sway (pardon our pun!) again at the Philharmonic and here as Ted Yerxa, *Daily News* columnist, turns impresario October 23 to present a concert "depicting the evolution of modern American music."

Yerxa will introduce a new formula in that Latin American music will be presented for comparison with the rhythmic forms of North America.

Jazz stars will be represented by Kid Ory, singer Ivie Anderson and musicians Zutty Singleton, Arnold Ross, Allan Reuss, Willie Smith, Corky Corcoran, Oscar Pettiford, Roy Eldridge and Bobby Hackett, if present plans materialize.

## Lombardo Misses 1st Opening In 15 Years

New York—For the first time in fifteen years Guy Lombardo and his orchestra failed to launch the fall season at the Roosevelt Grill, Shep Fields being on the bandstand when spot opened a few days back. Reason advanced by Lombardo's bookers is that Guy is tied up on the coast with MGM cameras trained on him, will return to Roosevelt on completion of commitment.

## Stan Getz Joins BG

New York—Benny Goodman has added tenorman Stan Getz, ex-Kenton, to his reed section. Getz has recently been fronting his own combo at the Swing Club in Hollywood. Goodman is currently playing one nighters.

## Barnet Into 400

New York—Charlie Barnet has been inked for the 400 Restaurant for March, '46, following Louis Prima. TD is at spot now, taking out close to eight grand weekly as his share.

## Cugat Into Aragon

Los Angeles—Xavier Cugat has signed for three week-end stands at the Aragon, beach dancery, starting Oct. 26. Cugat's draw is an increase over his previous \$6,500 reported drawn at same spot several months ago.

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## Tuba Gets Laugh

Philadelphia—If you've ever had the impulse—and who hasn't—to stuff the horn of the tuba player, don't do it. It was just that kind of an impulse that netted playful Fred Williams 30 days in Moyamensing Prison on a charge of malicious mischief and disorderly conduct.

Williams was on a street corner witnessing a parade go by when the impulse got the best of him, and he heaved a bag of wet rags with perfect aim right down the horn of the tuba player in one of the participating band units.

## Yank Lawson V-Discs To Be Released Soon

New York—Yank Lawson, noted trumpet stylist, directed an orchestra made up of some famous swingdom names in producing a V-disc recently. Waxing, which will be released through Armed Forces Radio School this month, was produced especially for servicemen remaining overseas and consists of favorites requested by them. Monica Lewis chirped.

St. Louis—Billy Eckstine will open a three week engagement at Club Riviera here on October 19, marking the Eckstine crew's initial location job here.

## Recognition

New York—Bob Weitman, managing director of the Paramount theater, received a special honor from Congregation Ezrath Israel, the Actors' Temple here. He was presented with a life membership in the Congregation and given a scroll citing his support of the religious haven. Weitman is known to musicians for the important part he played in introducing and promoting the current type of theater band show.



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## London Group Forms Dixieland Jazz Band

BY WOJG BOB SALES

London—When I landed in the airdrome here to spend a week's leave in the English capitol, I never dreamed that, within a few hours, I should be listening to jazz of the Oliver-Spanier-Watters variety. Yet it was no figment of the imagination that the Kent countryside that evening resounded to the strains of *High Society*, *Panama*, *Dipper Mouth Blues*, *Muskrat Ramble* and many other of the New Orleans standards—played by George Webb and his Dixielanders, whose slogan is: "Jazz, and only Jazz."

The composition of the band is identical with that of King Oliver's Creole Jazz band and Lu Watters' Yerba Buena Jazz band: George Webb (piano); Reg Rigidon and Owen Bryce (cornets); Wally Fawkes (clarinet); Ed Harvey (trombone); Buddy Vallis (banjo); Arthur Stratfield (tuba); and Derek Bailey (drums). All are amateur musicians and record collectors; the band is sponsored by the Bexleyheath Rhythm club (of which George is president), and plays only for kicks.

### Patterned After Lu Watters

Just as did Lu Watters—so does George Webb pattern his style after that of the recorded bands. However, Lu confined his style to that of King Oliver—this band, in addition, uses Armstrong's Hot Seven and Spanier's Ragtimers as guideposts in playing. The resulting combination of styles is a type of jazz which is more varied and driving than I felt was characteristic of the Yerba Buena outfit—resulting in a happy medium between Dixieland and New Orleans.

The parallel between the Watters and Webb combos may be drawn even further, when one finds that the trombonist (Ed Harvey in England and Turk Murphy in America) is the driving force behind the band. Harvey follows the playing of George Brunis religiously—sometimes, I

### Kyser Adds Ex-G.I.

Los Angeles—Kay Kyser has added former trumpeter Tommy Jones, recent army band leader, to his radio ork. Jones is building his own band, is set for week-end dates.

feel, so closely that he hampers his own inventive powers—and the tone he evokes from his horn is akin to that of Jim Robinson of Bunk Johnson's band.

### Demand For Jazz

That there is a definite public demand for this kind of jazz in England is shown by the fact that, in a recent popular music charity concert sponsored by the Musicians' Union, in which many of the leading British orchestras took part, this group of unknowns went on first, and drew four times the applause of any other band!

It is good to find jazz of the best kind being played by such enthusiasts in countries other than our own—proving that this genuine folk-music of our land is not dead and forgotten. One may well hope that some commercial outlet may be provided for George Webb and his Dixielanders, so that his music may be brought to all of the United Kingdom—an outlet that will permit him to play "Jazz, and Only Jazz."

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## Where the Bands are Playing

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**A**  
Allen, R. (Savoy) San Francisco, nc

**B**  
Berkey, B. (Plantation) Houston, Texas, nc  
Blashop, B. (Deshler-Wallich) Columbus, O., h  
Brandwynne, N. (Statler) Wash., D. C., h  
Brooks, R. (Meadowbrook) Cedar Grove, N. J., Clang, 10/25, nc  
Brown, L. (Sherman) Chicago, Clang, 10/18, h; (Capitol) NYC, Opng, 10/25, b  
Busse, H. (Vogue Terrace) McKeesport, Pa., nc

**C**  
Caceres, E. (Club DeLuxe) San Antonio, Texas, nc  
Calloway, C. (Howard) Wash., D. C., 10/19-25, t; (Apollo) NYC, 10/26-11/1, t  
Carle, F. (Pennsylvania) NYC, h  
Cavallaro, C. (Mark Hopkins) San Francisco, h  
Coleman, E. (Waldorf-Astoria) NYC, h  
Cool, H. (Blackhawk) Chicago, r  
Courtney, D. (Palace) San Francisco, h

**D**  
Davidson, C. (Rio Cabana) Chicago, nc  
Donahue, A. (Trianon) Southgate, Cal., nc  
Dorsey, J. (Oriental) Chicago, Clang, 10/24, t; (Michigan) Detroit, 10/26-11/1, t  
Dorsey, T. (400) NYC, r  
Dunham, S. (Tune Town) St. Louis, 10/16-28, b

**E**  
Elgart, L. (Rustic Cabin) Englewood, N. J., nc  
Ellington, D. (Zanzibar) NYC, nc

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**F**  
Flelds, S. (Roosevelt) NYC, h  
Foster, C. (New Yorker) NYC, Clang, 10/21, h

**G**  
Garber, J. (Jantzen's Beach) Portland, Ore., 10/22-28, b  
Gilbert, J. (Cotton Club) Sikeston, Mo., nc  
Gray, G. (Casino Gardens) Ocean Park, Cal., Clang, 10/28, b

**H**  
Hampton, L. (Orpheum) Los Angeles, 10/28-29, t  
Hawkins, E. (Regal) Chicago, 10/19-25, t; (Paradise) Detroit, 10/26-11/1, t  
Hayes, S. (Continental Grove) Akron, O., nc  
Herbeck, R. (Golden Gate) San Francisco, t  
Herman, W. (Riverside) Milwaukee, 10/18-24, t  
Hines, E. (El Grotto) Chicago, nc

**J**  
Johnson, B. (Savoy) NYC, b  
Joy, J. (Rainbow) Denver, Colo., h  
Jordan, L. (Zanzibar) NYC, nc

**K**  
Kassel, A. (Trianon) Chicago, b  
Kaye, S. (Buffalo) Buffalo, N. Y., 10/19-25, t; (Palace) Akron, O., 10/26-29, t  
Kenton, S. (Palladium) Hollywood, Cal., Opng, 10/30, b  
King, H. (Aragon) Chicago, b  
Krupa, G. (Capitol) NYC, Clang, 10/24, t

**L**  
LeBrie, L. (Casa Loma) St. Louis, 10/19-25, b

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Long, J. (New Yorker) NYC, Opng, 10/22, h  
Lopez, V. (Taft) NYC, h  
Lunceford, J. (Apollo) NYC, Clang, 10/18, t; (Royal) Baltimore, 10/19-25, t

### M

Madriguera, E. (Ciro's) Hollywood, Cal., nc  
Martin, F. (Ambassador) Los Angeles, h  
McCoey, C. (Stevens) Chicago, h  
Millinder, L. (Paradise) Detroit, 10/19-25, t  
Monroe, V. (Commodore) NYC, h  
Mooney, A. (Lincoln) NYC, h  
Morgan, R. (Strand) NYC, t

### P

Pastor, T. (Meadowbrook) Cedar Grove, N. J., Opng, 10/26, nc  
Pearl, R. (Trocadero) Henderson, Ky., Clang, 10/25, nc  
Pett, E. (Bismarck) Chicago, h  
Phillips, T. (Claridge) Memphis, Opng, 10/19, h  
Prima, L. (Sherman) Chicago, Opng, 10/19, h

### R

Reid, D. (Trocadero) Henderson, Ky., Opng, 10/26, nc  
Ruhl, W. (Washington) Indianapolis, h

### S

Sanders, J. (Coliseum's) Chicago, Opng, 10/19, nc  
Saunders, Red (Garrick) Chicago, nc  
Savitt, J. (Palladium) Hollywood, Cal., Clang, 10/28, b  
Shaw, A. (Meadowbrook) Culver City, Cal., nc  
Sherock, S. (Frolics) Miami, Fla., Clang, 10/28, b  
Sherwood, B. (Aragon) Ocean Park, Cal., b  
Stone, E. (Statler) Boston, h  
Sykes, C. (Sweet's) Oakland, Cal. b

### T

Towne, G. (Ansley) Atlanta, Ga., h

### V

Van, G. (Plaza) NYC, h  
Vaughn, B. (Plamor) Cheyenne, Wyo., b  
Victor, C. (Jung) New Orleans, h

### W

Wald, J. (Roseland) NYC, h  
Waples, B. (Roosevelt) Washington, D. C., h  
Wilde, R. (Last Frontier) Las Vegas, Nev., h

### Stallcup Elected

Los Angeles—Dr. Leonard Stallcup, who organized music activities at Camp Haan and left services with rank of major, has been elected Commander of American Legion Post 424 (the musicians' post).

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Los Angeles—The Les Paul trio has been added to the Burns and Allen air show.

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## Young DeMarco Sisters



New York—The five DeMarco Sisters, young harmony team with ages from 10 to 18, are currently a feature of the Fred Allen show, are also recording on the Al Smith Memorial album for Majestic. Sister team is enjoying a big buildup at the moment.

## Key Spot Bands

AMBASSADOR HOTEL, Los Angeles—Freddy Martin

ARAGON, Ocean Park, Cal.—Bobby Sherwood

BLACKHAWK, Chicago—Harry Cool

CASINO GARDENS, Ocean Park, Cal.—Glen Gray; Oct. 30, Charlie Barnet

EL GROTTO, Chicago—Earl Hines

400 RESTAURANT, New York—Tommy Dorsey

LINCOLN HOTEL, New York—Art Mooney

MARK HOPKINS HOTEL, San Francisco—Carmen Cavallaro

MEADOWBROOK, Cedar Grove, N. J.—Randy Brooks; Oct. 26, Tony Pastor

MEADOWBROOK, Culver City, Cal.—Artie Shaw, Paul Martin

NEW YORKER HOTEL, New York—Chuck Foster; Oct. 22, Johnny Long

PALLADIUM, Hollywood, Cal.—Jan Savitt; Oct. 30, Stan Kenton

PENNSYLVANIA HOTEL, New York—Frankie Carle

ROOSEVELT HOTEL, New York—Shep Fields

ROSELAND, New York—Jerry Wald

SAVOY, New York—Buddy Johnson

SHERMAN HOTEL, Chicago—Les Brown, Oct. 19, Louis Prima

STEVENS HOTEL, Chicago—Clyde McCoy

TRIANON, Southgate, Cal.—Al Donahue

ZANZIBAR, New York—Duke Ellington

## Radio Net Signs New Contract

New York—The short-lived strike of broadcast engineers for which Jimmy Petrillo was panned and which put WEA and WJZ off the air for a day recently, was settled with the signing of a new contract. NABET and both NBC and ABC reached a compromise agreement calling for salary increases and graduated pay scales based on length of service. Contract was signed by Allen T. Powley, prexy of NABET, Mark Woods, ditto for ABC, and Frank E. Mullen, VP of NBC.

## Les Elgart Changes

New York—Les Elgart, who opened October 10 at Rustic Cabin in Englewood, N. J., for an indefinite stay, has added male vocalist Terry Parker to the band. Patti Dugan is rumored to be leaving the band soon. Her husband, Russ Williams, is handling publicity and promotional chores for Elgart.

## Allen Eager Joins TD

New York—Tenorman Allen Eager, who has been playing at the Three Deuces on 52nd Street with his own combo (Al Haig, piano; Al McKibben, bass, and Stan Levy, drums) Monday and Tuesday nights, has joined Tommy Dorsey at the 400 Restaurant.

## Kelly's Star Dick Style

New York—Booked for an indefinite stay at Kelly's Stable is the Dick Style Trio—with Claire Dorward, guitar, Jerry Lama, bass and Style at the keyboard. Style worked a spell as pianist-arranger for Shep Fields.

## Leaves Cab to Front

New York—J. C. Heard, who succeeded Cozy Cole with Cab Calloway, recently left Calloway with plans to form his own combo but is currently being featured with Benny Morton's band at Cafe Society Downtown.

## Archer Leaves Wald

New York—Jack Archer left his managerial post with Jerry Wald to join the band booking department of Frederick Bros. here. Lester Lees is Wald's new manager.

Down Beat covers the music news from coast to coast—and is read around the world.

## Not Our Jimmy!

New York—Earl Wilson, in a recent Post column, noted that Jimmie Petrillo got caught during the elevator strike and had to walk 34 floors. Fortunately, it was down, not up. "It's hard on an old man like me," Wilson quoted Jimmy. "When I got down to the 10th floor I was tired out, and by the time I got to the bottom I was saying, 'The gaddamn unions! They'll ruin this country!'" Jim—meeee!

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# Bunk Johnson's Band Recreates A Storyville

New York—"Lady, how did you like my playin'?"

"Fine," responded the lady.

"Hmmm, you are right. I am the greatest trumpet player in the whole world!" said Bunk Johnson.

The old man was high—with enthusiasm—and there was something electric, or maybe atomic, in his joy; something that spread all through the distinctly un-plush Stuyvesant Casino; something that made you almost ready to agree with him.

Probably it was an amalgam of nostalgia and solid beat that made it so. Few if any of the nearly 500 who stomped their feet in the Second Avenue hall could have known Storyville and South Rampart Street and Lake Ponchartrain at first hand. But the great legend built up through the years must have given Bunk's opening night in Manhattan an added lustre.

## Baby Dodds Great

It was New Orleans stuff, right from the feed box. And the band was just the kind to give the 65-year-old cornetist solid support, even to cover him when the old horn refused to respond as it once must have. Baby Dodds particularly was in great form on the skins and the rest of the rhythm section—Alton Purnell, piano; Lawrence Marrero, banjo; and Alcide (Slow Drag) Pavageau, bass, kept pace. George Lewis' clary and Jim Robinson's tailgate were in the mood, too.

Among the musicians who turned out on opening night to pay homage to the old-timers were Max Kaminsky, Pee Wee Russell, Eddie Condon, George Wettling and Peanuts Hucko. Among the members of the press who turned out were—but, sheels, let 'em print their names in their own papers.

## Continue Through Month

At writing, the Bunk Johnson dances were expected to continue through October on a Tuesday through Friday night basis with special sessions on Sunday afternoons, at Stuyvesant Casino, 140 Second Avenue.

Those who like Dixieland should be knocked out by their *When the Saints Go Marching In*. But don't go requesting *Polonaise*.

## Wettling Aims For ABC

New York—George Wettling is scheduled to take over a 15-minute Wednesday airer for ABC in the near future. Crew for the spot will be Willis Kelly, trumpet; Hank D'Amico, clarinet; Vernon Brown, trombone; Arthur Rollini, tenor; Tony Colucci, guitar; Felix Giobbe, bass; Marty Dale, piano; and Wettling on the skins.

## Get-Together For Long and Karle



Pittsburgh—Johnny Long's opening at the Vogue Terrace here a few weeks back was like "old home week" as his former press agent, Milton Karle, just returned from overseas, was on hand along with Harold Cohen, leading Pittsburgh drama critic and columnist. Don Taylor, lower left, on the *Winged Victory* show and Mrs. Long were also in the group.

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MUSICIANS, ARRANGERS, VOCALISTS WANTED: for top territory band. State all and minimum salary expected in first letter. Al Gentile, New Britain, Conn.

MUSICIANS WANTED—Established Old Time Dixieland Dance Band needs piano, also good clarinet doubling tenor. Top salary. Give present and permanent address. Others write. Herb Molter, 136 Summit Ave., Waterloo, Iowa.

GIRL DRUMMER wanted on steady job. Must be free to travel. Send picture and state experience. Write Edna Lewis, Box 868, Monterey, Cal.

## Davenport Men Find Way To Top

Davenport, Iowa—Former Tri City Symphony orchestra bassist and until recently with the Houston Symphony and Bert Sloan's radio combo, Ward Erwin is now featured bassist with Ray Bauduc's fine five crew.

Other former Davenporters who are doing all right for themselves are: Bill Krenz, pianist for Don McNeil's Breakfast Club program from Chicago, Bob Dayton, guitarist with Harry Froman on the Bowman Milk program and Jim Blade's music, 88'er Earl Rohlf with WHK, Cleveland.

The Dale Meyers combo is gracing the bandstand at the Vet's club; the Wayne Rohlf Foursome replaces the Arliss Meyer Quintet at the Am. Legion Club, while the Meyer Quintet moves into Club Mokann.

—Joe Pitt

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## PHIL MOORE FOUR

Reviewed at Copacabana, New York City

"Evenin', music lovers", trumpeter Johnny Letman mutters in a whisper as the fly four which is really a hot five goes into their subdued stanza in the Copa room. Band is geared low in keeping with the east side tradition of cocktails and conversation, but the boys have a suppressed desire to move to that well known block on 52nd.

Phil Moore plays a very nice piano in addition to his better known talent as a composer. Playing under wraps on a muted piano Phil sings and showcases a pleasing personality. Johnny Letman blows a Shavers-like muted trumpet with verve and enthusiasm. Chuck Wayne, the ofay member of the quintet, does great on the electric guitar. Rounding out the rhythm are D. Dickens on bass and Wally Bishop on drums.

As a unit the Phil Moore Four play very well together with the leader spotlighted. The rhythm is well integrated and in spite of a watchful ear on the part of the head waiter there is a bounce tempo that tends to jump. They jam easily on tunes such as *Honeysuckle Rose* and give preferred treatment to Phil's own compositions. The latest Moore tune is *Irene*, a melodic little piece that should go well.

—ho

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